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BERLIN NO LONGER SUPREME COURT OF MUSICAL WISDOM

Loudon Charlton, Back from Europe, Says American Audiences Have More Genuine Art Appreciation Than is to Be Found Abroad—Significant Influence of the Small Collegiate Community with a "Musical Course"

THOUGH the transatlantic cables were not kept "buzzing" during the months of June and July this year with announcements of great musical ventures to be undertaken by Loudon Charlton, the New York manager, this guide of the destiny of musical artists returned from abroad last week aboard the *Finland* quite contented with what he has to offer American audiences next season. There is, to be sure, no combination tour, like the Melba-Kubelik of last year, nor the Butt-Rumford of the last two years. Yet Manager Charlton is satisfied. The day following his arrival he was already working on problems of state when a MUSICAL AMERICA representative called at his offices in Carnegie Hall.

"It was, in a sense," he remarked, "a pleasure trip, the principal purpose of which was to visit the artists who come to me this year. And I had some very pleasant experiences. But now I am back at work on the coming season. Some tennis in the morning, some bridge in the evening, these are my exercise and relaxation, and they make me feel that I can serve my artists better."

The manager who did not tell about his artists would indeed be filling his duties poorly. But Mr. Charlton not only puts his mind to the specific activities of those who come to America under his direction, but he interests himself in the general conditions here and abroad, in their ultimate effect on the development of music and kindred topics. It is perhaps this alert understanding of the problems of the day, of the thought on what certain facts prove, that has played a part in his success and has aided him in attaining the position of distinction which he occupies in the managerial world.

"I wish to venture the opinion that we have in America in the cities of New York, Boston and Chicago, as fine audiences for music as anywhere in the world. I do not refer to numbers or dollars. I mean audiences that understand, that get the meaning of what is performed. The looking to Berlin as the supreme court of musical understanding I believe to be all exaggerated. The knowledge of the audiences in that city is, I think, more apparent than real. As for our smaller cities, those cities that have colleges in them, nowhere in the world can you find me a city like Aurora, N. Y., where Wells College is situated, that would include a chamber organization like the Flonzaley Quartet every year. It is but a small town, yet it is only one of hundreds like it that demand the best and prepare themselves for it. So that when the Flonzaleys or whatsoever artist engaged get there the audience knows what they are going to play. I know of no such condition in Europe.

"And this dissemination of musical culture through the medium of concert courses in the colleges and universities of our country is one of the finest influences which we possess. Do you know that it was due to just such a college influence that the present St. Louis Symphony Orchestra was formed? One of

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MARGARET KEYES

Operatic and Concert Contralto Whose Career Furnishes Additional Proof That Success in Music Can Be Obtained in America Without European Experience (See Page 26)

CHALIAPINE MAY VISIT UNITED STATES IN 1916

Reported that Basso Will Make Thirty-five Operatic Appearances at \$5,000 Each—Chicago Capitalists Interested

That Feodor Chaliapine, the famous Russian basso, will visit the United States in 1916 at the head of a Russian grand opera organization is reported by the London correspondent of the New York American, who states that the deal was closed by a representative of a group of Chicago capitalists in London on July 22. The report says further:

"For singing in thirty-five productions in a selected repertoire of operas Chaliapine will receive more than \$5,000 for each appearance.

"In the company supporting Chaliapine will be fifty Russian chorus men and women and twenty of the famous Russian ballet. The repertoire will include 'Judine,' 'Boris Godounow,' 'Prince Igor,' 'Ivan the Terrible' and 'Khovantchina.' Under the present contract, which was closed to-day by Campanini on behalf of Chicago men behind the project, Chaliapine will not appear in New York, but will visit only Chicago, Boston and Philadelphia.

"Besides the costumes and properties, the entire scenic investiture of all the operas will be taken from Russia."

A cable to the New York Sun, dated

July 23, quotes the secretary of M. Chaliapine as authority for the statement that nothing has been settled in regard to any engagements of the singer with the Metropolitan or Chicago opera companies.

Polacco and Scotti Win Honors of London Revival of "Falstaff"

[By Cable to MUSICAL AMERICA.]

LONDON, July 26.—After twenty years of absence from the Covent Garden stage Verdi's "Falstaff" was revived there Tuesday and was one of the greatest artistic successes of the season. Chief honors went to Giorgio Polacco, whose conducting of the intricate score was wonderfully fine. Antonio Scotti sang and acted the title rôle superbly.

Frederick Stock in Europe

CHICAGO, July 27.—Frederick A. Stock has completed his Ravinia Park engagement, which was the most successful he has played in that resort, and left last Tuesday for Europe on the *Kronprinzessin Cecilie*. He will visit the German music centers in search of novelties for the twenty-fourth season of the Chicago Symphony Orchestra. M. R.

Geraldine Farrar Recovering from Bronchial Affection

Geraldine Farrar, of the Metropolitan Opera, has sent word to friends in Berlin that she is steadily recovering at Salso Maggiore, Italy, from a bronchial affection and consequent nervous attack.

NEW ZANDONAI OPERA SCORES A GENUINE SUCCESS

"Francesca da Rimini" at Covent Garden Première Proves a Gripping Music-Drama and Strong Addition to Répertoire—Abounds in Poetic Charm—Mme. Edvina and Martinelli Win New Laurels in the Two Leading Rôles

London Office of Musical America,
36 Maiden Lane, Strand, W. C.,
July 17, 1914.

IF there was any cause for regret in last night's première at Covent Garden, it was that the management had not seen fit to present this latest work of Zandonai's, "Francesca da Rimini," a little earlier instead of keeping it, as it were, wrapped up in cotton wool till the end of the season, a time when, even with the established favorites of the repertoire, it is difficult to keep the spark of enthusiasm aglow. And this regret is the greater because in "Francesca da Rimini" the repertoire has received an addition that is at once refreshingly original and curiously attractive in form and style.

The music has been conceived on broad melodic lines and is intensely expressive and gripping, abounding in beautiful incidents. Its strength rests mainly in the marked appreciation for dramatic expression that the composer has developed as well as in his skill in building up fine and compelling climaxes. Its beauty and charm lie in the wealth of poetry and emotion that have been infused into it. The orchestration for once has left undisturbed the memory of Wagner, nor has any present-day composer been pressed into service.

After Tuesday's somewhat unsatisfying dress rehearsal it was a revelation to observe with what skill and completeness the errors in detail had been rectified, so that the mind was left free to focus upon the composer and his intentions.

It will be recalled that Zandonai's "Conchita," played two seasons ago, though musically of value, failed to acquire a recognized place for its composer, mainly on account of its lack of action and the unequal distribution of its parts. In his present venture, however, Zandonai appears to have made a particular effort to avoid similar hampering factors, though it must be admitted that the splendid adaptation by Tito Ricordi of Gabriele D'Annunzio's tragedy, on which the new work is based, has had much to do in imparting the greater freedom of action that characterizes "Francesca da Rimini."

Story of the Opera

The story in brief runs as follows: Francesca, the daughter of Guido da Polenta, is about to be wedded, for reasons of state, to Giovanni, known as the "Lame One," the son of Malatesta da Verruchio. By means of a plot, she is introduced to Giovanni's handsome younger brother, Paolo, and under the impression that he is her destined bridegroom falls deeply in love with him, while he on his part returns her affections, although no words are exchanged between them.

Act II depicts a fight between the Guelphs and Ghibellines on the platform of a tower of the Malatesti, and Francesca, now married to Giovanni, meets Paolo and reproaches him for the deception practiced upon her. He protests his

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BERLIN NO LONGER SUPREME COURT OF MUSICAL WISDOM

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the chief men interested in the orchestral project was a Harvard man. Through his four years at college he had heard the concerts of the Boston Symphony there and had acquired a love for the best in symphonic music. When I became associated with the St. Louis Symphony I suggested a twenty-week permanent season, so that a constructive scheme might be worked out and followed. There were those who thought a long season fatal to the chances of success. This Harvard man stepped forward and backed up my suggestion. Why? He had come to know how the Boston orchestra season was operated and he knew that only along such lines could an orchestra be made permanent. I firmly believe that in the colleges of this country, those that present to their student body each season a course of musical attractions—pianists, violinists, singers, orchestras and chamber organizations, lies the future of this country's musical prowess.

"As for numbers or dollars! In London while I was there practically all the concerts were sparsely attended, barring the press and some 'deadheads.' And in Germany there is not much money in the musical business. Why, to compare it with the money spent in this country is out of the question. Our orchestras, the New York Symphony, the New York Philharmonic, the Boston Symphony and the Chicago Orchestra have forty to fifty-six regular subscription concerts in their own cities each season. No foreign orchestras undertake anything like it, for they could not find the public for it."

Mr. Charlton is a good American. He is going to bring to us next season a prima donna who is unadorned by any Latinized name. She is an American and her name is Felice Lyne. Her manager thinks she is the greatest American vocal talent of the day and one of the most formidable this country has ever produced. "When I recall the career of Mme. Nordica," commented Mr. Charlton, "I cannot think why Miss Lyne should not achieve a similarly distinguished place in years to come. Her success at the Champs-Élysées Theater in Paris was enormous and in her three subsequent performances there she duplicated it, establishing herself firmly with the Paris audiences. She will do numerous concerts in the Fall, twenty appearances at the Boston Opera House in the Winter and then back to Europe. I spent a few days with d'Aubigne, with whom she is now preparing her repertoire for the Boston season. She is his foremost pupil and I can say that I have rarely been present at any teacher's studio where finer work was done than at this master's. The entire atmosphere under which the pupils work is admirable and conducive to producing good results. In Paris I met Alfred Cortot, generally conceded to be the greatest of living French pianists. I met him at the home of Jacques Thibaud and together they played the César Franck

Sonata for me. I shall never forget the performance they gave. It was little short of heavenly; these two men, to whom Franck is a god, exponents of this music as are no other living players, have played together for years and their performance is perfect, if perfect can ever be attained. I shall bring Cortot for the season of 1914-1915, which will be his first visit to America. Thibaud comes back next season and is very enthusiastic. He feels now that he knows America better and that the people know him. In London he had notable success in a recital at Bechstein Hall on June 9, the program of which interested me so much that I exacted a promise from him to repeat it in New York next season. He played the Vivaldi A Minor, arranged by Nachez, with accompaniment of a dozen strings, piano and organ. Among the string players you will be interested to know were May Mukle, the noted English 'cellist, and Gertrud Bauer, Harold Bauer's youngest sister, who played viola. Then he did the Chausson Concerto for violin and piano with string quartet accompaniment. Schumann's little played "Fantaisie" and the Bach E Major closed one of the most unique and yet interesting programs I have ever heard or heard of. Tina Lerner I saw in London. She is busy getting ready for her next American season when she will have seventy concerts. Since her last tour here she has played much in Europe and has added new conquests to her already large list. I know of no woman pianist who has played more widely than Miss Lerner and everywhere she meets with success.

"I spent some days with Ossip Gabrilowitsch and his wife at their villa at Tegernsee, near Munich. This is an artist-couple of distinction. Mme. Gabrilowitsch has developed into a soprano of noteworthy attainments and possesses great ability in *lieder*. She will be heard here with her husband, as many joint recitals are being booked for them, and she will surprise many with her artistic singing.

"I saw the Flonzaleys, but they had not yet gotten down to their rehearsals and consequently I do not know what new works they are to bring out. I was present at the homecoming concert of Clara Butt and Kennerly Rumford. Albert Hall was packed and the reception given them was one that would have brought joy to the heart of King George. There were enough flowers to fill our Æolian Hall. The Rumfords will be extremely busy in England now, since they have been away eighteen months. They are in great demand and are as popular as ever. I shall have them in America again during 1915-1916. They know the country better now, having traveled once through from New York to San Francisco and again from there East on their way back from Australia. They have hardly touched the possibilities open to them here. I feel that there is a public for them in this country quite as there is in England and I am certain that there will be fifty or sixty concerts for them whenever they come. Lhévinne I saw at Wannsee near Berlin, where he has his home. He is to do some remarkable programs next year. I cannot tell you about the feature programs that I am planning with him as I have not yet had his consent to announce them, but

Slezak in His Happiest Role; with a Scene from "Wild West in Bavaria"

"OTELLO" is considered by most operagoers, at least in New York, as Leo Slezak's greatest rôle. He has many admirers also in his impersonations of *Lohengrin* and *Tannhäuser*. But these are all far from being the famous Czech tenor's happiest rôle. That, on the authority of



To the Left, Leo Slezak, the Tenor, at His Country Home in Bavaria. Right, "Wild West in Bavaria," as Presented by Mr. Slezak's Children (who appear on the left of the picture) and His Niece (on the right).

Mr. Slezak himself, is revealed in the picture herewith reproduced, which was taken while he was romping with his children at his country home in Bavaria.

"Wild West in Bavaria" is the title of the picture on the right. Mr. Slezak's letter describes it: "This picture shows you that I will have America in my

home—my children play always 'Wild West.' The littlest child is my niece (of course, he means niece) and I do the rôle of 'Buffalo Bill.'"

Unfortunately the tenor sent no picture of himself in the guise of the hero of the plains. A "Buffalo Bill" of his giant proportions must have been terrifying indeed!

they will be unusual. Harold Bauer, returning from Australia, was to play a Boston Symphony tour and sail. But the demand for him is so strong that I already have a whole list of concerts booked in addition to the orchestral tour. Edmund Burke comes in October and Oscar Seagle will be here to delight the many admirers of his finished art. I have also added to my roster Mme. Peroux-Williams, an American *lieder*-singer, who has scored heavily in recitals in Germany. She comes in January."

One artist, well known abroad in the triple rôle of violinist, conductor and composer, and in America only in the latter capacity, Mr. Charlton has been thinking of presenting to us for several years. This is Georges Enesco, the Roumanian, who makes his home, however, in the French capital. "I shall try again," said Mr. Charlton, "and see if I can make the proper arrangements. I want Enesco to come and appear with the leading orchestras, conducting some of his own compositions in the first half of the program and performing a concerto in the second. He is a splendid violinist. But the trouble so far has been that only one of the conductors of our American symphonic organizations has signified his willingness to step down from the conductor's desk and allow Mr. Enesco to conduct his works. One man connected with an orchestra told me that they had a conductor who could conduct any composer's works better than the composer himself. That has been the problem in bringing Enesco. But I hope to solve it soon." A. W. K.

A Reminiscence of Remenyi

To the Editor of MUSICAL AMERICA:

I happened some twenty years ago to fall into conversation with a Kansas City business man en route to New York, and in some way the conversation drifted to music and he mentioned his intimate acquaintance with Remenyi. He then recalled two sentences of the artist which so impressed me that I handed him my pocket memorandum and asked him to write them for me. This is what he wrote:

"Art is the embodiment of the soul's

beauty, clad in the flowing garb of man's vivid imagination."

Of the violin he said:

"Thousands can fiddle, a few hundred can play the violin, but none ever accomplished the entire range of the little fingerboard of that wonderful wooden shell."

I still have the little book.

HOMER REED.

Kansas City, Mo.

FRIEDBERG'S AMERICAN TOUR

Brahms Will Occupy Prominent Place on Pianist's Programs

Carl Friedberg, the distinguished German pianist, who will make his first American tour next season, will include in the program of his Carnegie Hall, New York, recital some compositions of Brahms which are seldom heard in this country. He will also play the Brahms Concerto with the St. Louis Orchestra. Mr. Friedberg has the reputation abroad of being one of the greatest of Brahms interpreters.

The first concert at which Mr. Friedberg and Arrigo Serato, the Italian violinist, will appear will be in Pittsburgh. It will be a joint recital before the Musical Art Society of that city.

Mr. Serato has just been engaged for the Sunday evening concert at the Metropolitan Opera House, December 27. It will be the first appearance of a famous Italian violinist in these concerts. Serato has many friends among the Italian members of the Metropolitan company, one in particular being Toscanini.

Marcella Craft to Open Her Concert Tour on Pacific Coast

Marcella Craft, for the last five years one of the leading sopranos of the Royal Opera, Munich, will return to her native land next November, for a concert tour under the management of the Concert Director M. H. Hanson. Miss Craft will open her tour on the Pacific Coast, where she is an especial favorite.



—Photographed for MUSICAL AMERICA by Paul Thompson.

Loudon Charlton, the New York Musical Manager, Who Has Just Returned from a Ten Weeks' Trip in Europe

NOTED MUSICIANS AT PLAY IN VACATION RETREATS



No. 1—Eleanor Spencer, the American pianist, on a steamship cruise in Germany. No. 2—Efrem Zimbalist, trying to play Dvorak's "Humoresque" on a miniature copy of his violin executed by Hamig in Berlin. No. 3—Yvonne de Tréville in the romantic atmosphere of a Spanish hacienda, near Los Angeles. No. 4—At Chautauqua, N. Y., Elizabeth Parks, Nevada Van der Veer and Conductor Alfred Hallam (reading from left to right). No. 5—Thuel Burnham, American pianist, in Southern France. No. 6—Hallett Gilberté, American composer, with his dog "Tristan" at Melody Manse, Lincolnville Beach, Me. No. 7—Kathleen Parlow, on the lawn of her home in Meldreth, Eng. No. 8—Helen Ware, deserting her violin, for the time being, to inspect a flying machine on the Jersey coast. No. 9—Carl Flesch, the eminent Hungarian violinist, at Zandwoort, Holland. No. 10—The modern hunt as prosecuted by Mme. Ottilie Metzger, the contralto (at the wheel); Theodor Lattermann, baritone (standing with dog); Mme. Metzger's brother and her sister-in-law (on rear seat), and a friend at Hamburg, Germany. No. 11—Tina Lerner, pianist, on the south shore of England

AMERICAN MUSIC IN DRESDEN

A Fourth of July Concert—Emil Hofmann's Leipsic Recital

DRESDEN, July 14.—The Fourth of July was celebrated by a dinner at the Belvedere in which all Americans in the city shared. The Olsen Orchestra played the usual American music, Siebork's popular "Washington Hymn" being received among other works with storms of applause.

On July 9 I had an invitation to attend the recital of the American singer, Emil Hofmann, at Leipsic, but was out of town and the telegram reached me too late. However, all the critics agree that the singer scored a big success. The *Leipziger Tageblatt* said: "It is a novelty to find an artist possessing a fine voice and magnificent interpretative powers, who is also so interesting a lecturer. Mr. Hofmann included in his program a discourse on the theme 'How and Where Are the Tones of the Voice Produced?'"

Mr. Hofmann will return to Europe

in January, 1915, to appear in recitals in Berlin, Dresden and other places. For the immediate future he is booked for concert appearances in Carlsbad, Marienbad and Bad Elster.

Franz H. Armbruster's gifted pupil, Irene Kármán, of Buda-Pesth, has recently signed a contract with the opera direction of Reichenberg in Bohemia. Miss Kármán will sing such rôles as *Amneris*, *Ortrud* and *Dalila*. A. I.

Lehigh Valley Orchestra Engages Prominent Soloists for Season

BETHLEHEM, PA., July 27.—The Lehigh Valley Symphony Orchestra this year will confine its concerts to Bethlehem, Pa., exclusively, and will not visit the nearby cities as has been done in years past. For the coming season Conductor A. M. Weingartner is preparing five specially attractive programs which will enlist the services of Mme. Louise Homer, Mme. Olga Samaroff, Florence Hinkle, Frank Gittelson and Mme. Schumann-Heink as the soloists.

NEW ALBANY CHAUTAUQUA

Eight Musical Attractions Offered in Sixteen Days of Concerts

NEW ALBANY, IND., July 25.—This has been an exceptionally strong musical year at the New Albany Chautauqua, which lasted sixteen days. Some of the foremost musical organizations upon the lyceum platform contributed to the pleasure of the large audiences.

Among the eight musical attractions was the David Duggan Grand Opera Quartet, which made costume appearances in excerpts from "Aida," "Faust" and other operas. The quartet consists of Mme. Else-Arendt, soprano; Charlotte Ikert, contralto; David Duggan, tenor, and Roscoe Kimball, bass-baritone. Arthur Fram is pianist and accompanist.

Next in importance to the appearance of the quartet was the one-day engagement of C. Pol Plançon and the Aida Quartet. Mr. Plançon, a nephew of the great French basso, is a baritone of great ability and gave a number of the standard operatic baritone solos with

immense success. The Aida Quartet is made up of young women playing the piano, cello, violin and trumpet, and is a remarkably fine organization.

The Norton Orchestra of ten pieces, under the direction of W. N. Norton, who is also the bass soloist of the company, did fine work along educational lines, and the Killarney Girls, a company of seven young women, under the guidance of Rita Rich, made hundreds of friends by their fine musical work. The Harmony Concert Company, embracing four artists from the Pittsburgh Symphony Orchestra, formed an instrumental quartet of high rank and was enthusiastically received at each of its four appearances. The Cathedral Choir, proved an unusually fine double quartet. The Hussars, a singing band of ten men, and the Regimental Male Quartet were the other musical attractions. H. P.

"The Life of Verdi" is one of the latest film dramas produced in London, the pictures being accompanied by music from Verdi's operas.

NEW ZANDONAI OPERA SCORES A GENUINE SUCCESS

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innocence and their passion is again kindled. *Giovanni* brings the news of *Paolo's* appointment as Captain of the People and Commune of Florence and he departs to undertake his new office.

In Act III *Francesca* is reading the story of Launcelot and Guinevere to her women when she is disturbed by the appearance of *Paolo*, who has returned from Florence sick with longing to see her again. The last act concerns the betrayal of the lovers by *Malatestino*, the youngest brother of *Giovanni*, who himself harbors a guilty passion for *Francesca*. *Giovanni* lies in wait outside his wife's door and, surprising her with *Paolo*, slays them both.

Dramatically the opera is intensely realistic and vivid and Zandonai has revealed an unusual talent in reflecting its atmosphere in the music. In the first act, in which the lovers discover their passion, the music has delicate charm, beauty and freshness. The second act, with its violent battle scene, is vividly descriptive, and the third, which is meant to depict the growth in intensity of the lovers' passion, is forceful and compelling and breathes the note of tragedy and foreboding. In the last act the music rises to a strong climax in setting forth the fury of the deluded husband.

Only One "Leit Motif"

The composer has utilized the many striking incidents provided by the story to splendid advantage. There is an almost complete absence of those characteristic passages by which the great majority of successful operatic composers have distinguished their works, and only one motif—that for the tenor—is discernible throughout the score. This, however, is of entrancing beauty and most effectively employed.

The love duet in the third act is a particularly fervid and emotional piece of writing and is worked up to a thrilling and compelling climax. Except for one or two occasions in the first and third acts, the movement is rapid and the interest is never for long permitted to flag.

Whatever its ultimate fate may be, "*Francesca da Rimini*" was received with great enthusiasm in London. There was generous applause throughout, but the climax was reached during the third act in which the great duet for tenor and soprano occurs. From there on the shouts of approval became more and more expressive and spontaneous, till they ended in a storm of cheering as the final curtain fell.

Mme. Edvina's Triumph

In spite of the skill and mastery displayed by the composer of "*Francesca da Rimini*," it must not be overlooked that last evening's premiere was given under especially good conditions of scenic management and cast, and in this latter connection the choice of Mme. Edvina for the title part, a rôle upon which most of the dramatic effect of the opera depends, was particularly fortunate. It would be difficult to imagine a more suitable exponent of this beautiful character than Mme. Edvina. A clever and resourceful actress, Mme. Edvina always looks her parts, and carries the note of conviction by her eminently natural and unaffected acting. As *Francesca* she was always fascinating. Her taste and ideas in costumes are not the least among her recommendations for this picturesque rôle. She was in splendid voice and sang throughout her long and difficult part—a part surely intended for a dramatic soprano, were one forthcoming with her gracefulness and charm of bearing—with beautifully even tone and splendid musicianship. The applause and recalls which she evoked were certainly well deserved.

Signor Martinelli's fine bearing and magnificent voice made of him an ideal *Paolo* and many were the thrills he provided in the course of the evening. Signor Cigada, as *Giovanni*, was a grim and terrible figure and acted with force and sang with skill. As the reckless and wayward youngest brother, *Malatestino*, who betrays the lovers out of jealousy and rage, Signor Paltrinieri sang and acted well, and Myrna Sharlow, the young American soprano, as *Samartana*, *Francesca's* younger sister, made a splendid impression in this her debut at Covent Garden and caused regret that her short part allowed such small opportunity for hearing her beautiful voice.

As *Francesca's* attendants, Mmes. Rosina Buckman, Sybil Vane, Ruby Heyl and Violet Hume deserve mention for some very good ensemble singing, and Elvira Leveroni, as the slave, made good use of her small part. The conducting was in the hands of Ettore Panizza, who also presided at the first performance of the work on any stage in Turin last February. His work impressed one as sincere and authoritative and well in accord with the composer's intentions.

Campanini Enthusiastic

Perhaps some idea of the value of "*Francesca da Rimini*" may be gained by recording that during the dress rehearsal Tuesday Signor Campanini rushed upon the stage to offer effusive congratulations to Mme. Edvina and the other principals as well as to M. Almanz, who is responsible for the *mise-en-scène*. Mr. Campanini expressed the warmest desire to arrange for the performance of the work next season in Chicago, and it is probable that Amedeo Bassi and Mme. Edvina will occupy the principal parts.

In addition to Campanini there were present at the dress rehearsal several other noted conductors, including Georgio Polacco of the Metropolitan and Covent Garden operas, Alfred Hertz of the Metropolitan, and Corneil de Thoran, the *chef-d'orchestre* of the Théâtre de la Monnaie, Brussels. Kurt Schindler, of New York, and Alfred Kalisch, the distinguished London critic, were also present, as well as Carlo Clausetti, of the Ricordi house, who is here to supervise the production of the new work and who, it will be recalled, acted in a similar capacity for "*Conchita*" and "*The Girl of the Golden West*" when these operas were produced at Covent Garden.

"*Francesca*" will be repeated on Wednesday of next week and possibly once again before the close of the season. Following the London performances, there will be two productions this month in Italy, the first at Pesaro, a small town where Zandonai underwent most of his studies, and the second at Roveretto, another small town which adjoins the composer's birthplace.

An Opera-in-English Season

At the Prince of Wales Theater this week the Moody Manners Opera Company began its season of grand opera in English, which is to last seven weeks with a performance of a novelty for London, "*Der Kuhreigen*," by Kienzl. It has been given in America by the Chicago Opera Company. The program of the Moody-Manners Company for this week includes "*Faust*," "*Lohengrin*," "*Carmen*," "*Il Trovatore*" and "*Tannhäuser*," all in English and at popular prices.

A beautiful tribute was paid this week to the memory of William Edmund Mitchell, the young musician engaged with the Beecham Orchestra, who lost his life in an heroic attempt to rescue from drowning the young English baronet, Sir Denis Anson. At the funeral last week the Beecham Orchestra and the Beecham Chorus from Drury Lane Theatre, conducted by Thomas Beecham himself, were posted outside the cemetery church, and, as the coffin was borne to the grave, played Chopin's Funeral March. Orchestra and choir then gave Mozart's "*Ave Verum Corpus*" and at the graveside the chorus sang the hymns, "Fight the good fight" and "Abide with Me" and Barnby's "Sleep thy last Sleep." There were many wreaths and one from Thomas Beecham bore the inscription "In remembrance of my faithful hero."

Yeatman Griffith, the American vocal teacher of London, contrary to his usual custom, will remain here for the Summer, to oblige numerous pupils, especially many from America, whose work will not permit their studying with him later in the year. FRANCIS J. TUCKFIELD.

To Head Greensboro College Organ Department

BALTIMORE, July 27. — Mortimer Browning, a graduate of the Peabody Conservatory of Music, has been appointed head of the organ department of the Greensboro College for Women at Greensboro, N. C., and also organist of the West Market Street Church in that city. He played his last services as organist at Harlem Park Methodist Episcopal Church, Baltimore, Sunday. A special program was given by a choir of twenty-five girls, assisted by Miriam Shaw, contralto. Mr. Browning will be married on August 20 to Pauline Abbott, daughter of former Senator S. John Abbott of Milford, Del. Miss Abbott has been a student at Peabody Conservatory and possesses a fine soprano voice. W. J. R.

From the Chicago Opera Company's Notable Galaxy of Feminine Beauty



—Matzene Photos.

Prima Donna Sopranos Who Will Join the Chicago Opera Company Next Season: Marie Kousnietzoff (to the left) and Maria Barrientos

THAT personal beauty is an important asset for the prima donna is the opinion of Cleofonte Campanini, general manager and conductor of the Chicago Opera Company, and he is convinced that in the forces of the Chicago company he has gathered together the greatest collection of lovely women ever assembled in a single operatic organization.

In interviews with European correspondents of American newspapers this Summer, Mr. Campanini has proffered the opinion that physical beauty has a real bearing on the talent of women artists. "When the beautiful woman has a beautiful voice the voice is more beautiful and the woman more lovely," says he. "And beauty has also an intimate relationship with temperament."

In the Chicago Opera galaxy of beauty for next season are Maria Barrientos, Marie Kousnietzoff, Lina Cavalieri, Supervia Conchita, the Spanish soprano; Edyth Walker, Louise Edvina, Alice Zepilli, Rosa Raisa, Irene Jonani, Amy Evans and others—truly an array to which Mr. Campanini may "point with pride" in support of his contention stated above.

This will be the first American season for both Marie Kousnietzoff and Maria Barrientos. Mme. Kousnietzoff is an exceedingly versatile singer, as well as a beautiful one. She is said to be equally at home in such widely differing rôles as *Juliet* and *Tosca*, *Marguerite* and *Butterfly*, *Manon* and *Aida*, *Thais* and *Mimi*, *Cleopatra* and *Traviata*, *Roma* and *Norma*, *Valentine* and *Manon Lescaut*, *Prince Igor* and *Elsa*, *La Petite Vierge* and *La Dame de Pique*. She knows and has sung fifty-six operas in French, German, Italian and Russian. Her American debut with the Chicago Grand Opera Company will probably be made in "*Thais*" the first week of the season.

Mlle. Barrientos is an exponent of the art of *bel canto* such as is rarely encountered in these days. The beauty and evenness of her voice and her skill of vocalization are said to be amazing. Her range is from low C to F in alt.

Henry T. Finck, music critic of the New York *Evening Post*, and Mrs. Finck, who have been visiting in Portland and Camden, Me., during June and July, are now at their Summer home at North Bethel, Me., to remain through August.

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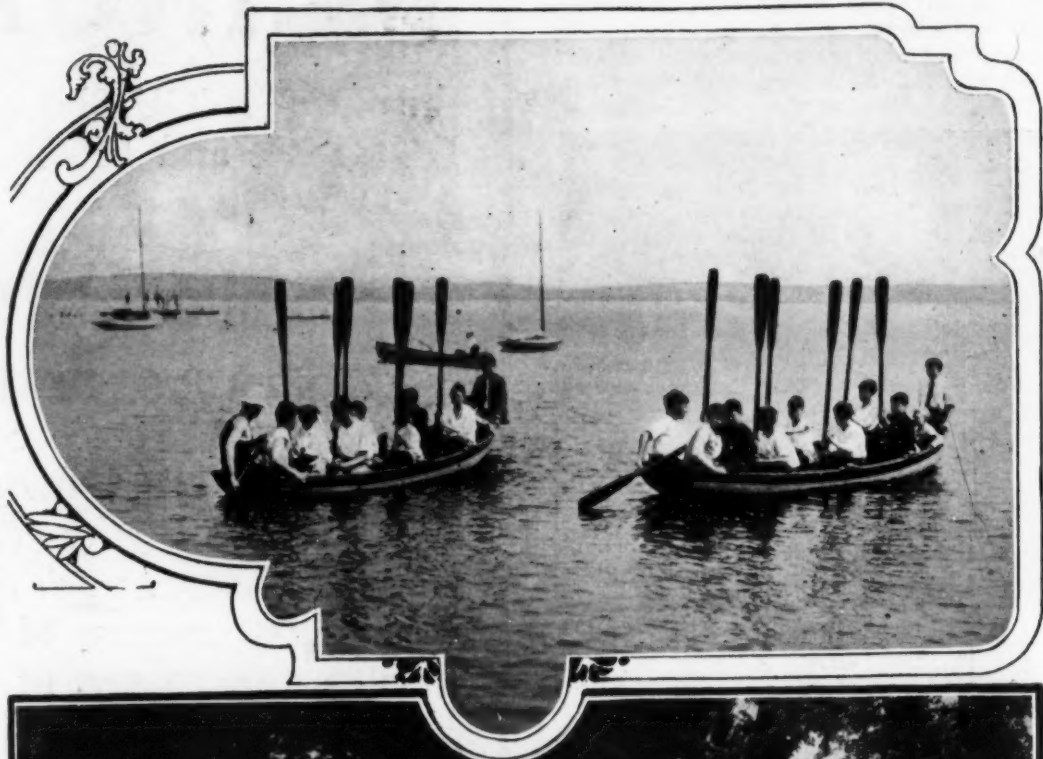
CHAUTAUQUA, N. Y., July 21.—When the good old camp meeting first sprang into existence in Chautauqua, forty years ago, none could have dreamed of the eventual outcome of the undertaking. Could some of those Methodist brethren who started this movement and have since passed away look to-day at their old camping ground they would not recognize it. For the wheel that turned slowly for so many years has of late been revolving at high speed. The Chautauqua idea remains intact, and, as always, counts for most. But it is as a place of healthy recreation and amusement that the change in Chautauqua has been most marked. Things are progressing along this line in a way never dreamed of even fifteen years ago.

Hydroplane on the Lake

Baseball came first and then followed tennis and bowling. The lake always afforded many pleasures and this year there is a hydroplane that sails over it, at a cost for passengers of \$15 each. Golf links have also been established during the present year, and dancing is being taught—the tango, hesitation, maxixe, in fact all the modern dances. What would the old Methodist brethren have said to that! Classic dancing is featured also, and an exhibition given on July 15 would have delighted Isidora Duncan herself.

Another sensational innovation of the season is the introduction of the "movies." Then there is a dramatic school. The Chautauqua Players have already presented, with much success, "The Passing of the Third Floor Back" and "You Never Can Tell."

This last brings us to a subject which is being quietly but seriously considered—



At the top: Young Chautauquans on a boating excursion; Center: Callisthenic recreation; at the bottom: A spirited game of golf. Director Hallam is shown ready for play



Old Camp-meeting Town Has Developed Almost Beyond Recognition in Recent Years — Comprehensive Provisions for Recreation and Amusements Constitute Greatest Change

the need of a playhouse. Here is an opportunity for an Andrew Carnegie or an Otto Kahn. A theater to seat 5,000 persons would fill the bill and furnish a splendid monument to its donor. In such a theater weekly performances could be given of "Parsifal" through a period of eight weeks, and 20,000 to 30,000 men, women and children who are remote from the large cities in the opera season would be attracted to them. Such an enterprise would, no doubt, prove as remunerative as the Festival in Bayreuth.

Is it not a thrilling thought that we might have a Chautauquan Bayreuth? New York City is not distinctively American, but the thousands who come to Chautauqua every Summer in truth represent America. So, if we want to help Americans to understand music, let us not confine opera to the largest cities. Let us establish an American Bayreuth at Chautauqua. And if that eminent music editor, John C. Freund, would add his influence to that of such a patron of the arts as Mr. Kahn, the thing would be done.

A Real "Atmosphere"

"Atmosphere," that one gets so little of in this country, is here to delight one's soul, and that being the case, why should that great body of foreign artists who give us their best efforts six months of the year fly away to foreign countries for the other six months? Could they not unite with our own artists to establish a Summer opera which would be a continuation of the Winter season and give us all-the-year-round performances? There is no place in the country so well suited to the performance of a festival opera like "Parsifal" as Chautauqua.

ELIZABETH COWEN LATTA.

A PROTEST AGAINST EXPLOITING CHILD PRODIGES

ALTHOUGH John Towers of St. Louis began his musical career when less than ten years old, and although he is to-day well past the noonday of life, a hale and hearty critic despite his own theory, he has begun a campaign against "child labor" in music, which is the term he applies to that forcing of infant prodigies which he is convinced has sent many great artists to untimely graves.

Perhaps, says the St. Louis *Post-Dispatch*, it was on the doctrine that the exception proves the rule that, at a recent recital of his pupils, the octogenarian teacher accomplished in one evening the following feats: (1) Gave an address on congregational singing; (2) sang a vocal solo; (3) played a piano selection of his own composition; (4) delivered *Antony's* oration from "Julius Caesar"; and (5) accompanied his pupils at the piano. But he holds that only a few of the driven, overworked children of talent have lived to fulfill the promise of their younger years.

To support his theory, Towers has prepared a list of nearly 500 persons who showed such musical genius in precocious years as to be proclaimed child prodigies. He finds that among this pathetic group the average age of death is thirty-three years, while the average life of musicians who were not forced into celebrity in childhood is sixty-seven years, or more than twice as long.

Among those whom he cites as victims of "child labor" in music appear the

illustrious names of Schubert, who died at thirty-one; of Mozart, who died at thirty-five; of Mendelssohn, who died at thirty-eight; of Weber, Chopin and Rousseau, who died at thirty-nine, and of Schumann, who died in the madhouse at forty-six.

The case is recalled of Carl Filtsch, favorite pupil of Chopin and Liszt, who died when fifteen years old, but not before he had won sensational ovations at concerts in London and Paris and given promise of becoming the greatest pianoforte player the world had ever seen.

There is a melancholy throng of musicians, Towers declares, who lived for years of normal duration; but whose genius was spurred on so relentlessly during childhood that the rich promise they showed was blighted before they reached manhood. Exhausted hopelessly by the early strain, they sank into mediocrity, and their names proved to be writ in water.

In the list of these "failures" by Towers are men whose memory is forgotten, save for an obscure paragraph in the tomes of a musical dictionary; but in childhood the renown of many of them was as brilliant as that of the children Mozart or Liszt.

There was Ascoli, who at eight years old had composed three masses, a harpsichord concerto and a violin concerto with full orchestra. There was Bachman, who at twelve successfully competed against Mozart, then eleven years old. There was Crotch, who at four played the organ in public concerts in London. There was Eckert, a piano virtuoso at six, composer of an opera at ten, and author

of an oratorio at thirteen. There was Arabella Goddard, who played the piano in public at four and at eight published a book of waltzes.

There was Kellner, who at five played a Handel concerto before the English court; Ousley, at eight a great organist and the author of an opera; Quantz, whose fame was once universal, but who is now remembered only because he taught Frederick the Great how to play the flute; and Camille Urso, who appeared in public as a violinist at the age of seven. Louisa Vinning sang solos in the theater at Plymouth, England, when two and one half years old, at three sang before Queen Victoria, receiving a diamond ring as a mark of the royal pleasure, and was toured in the theaters as "The Infant Sappho." Towers, when a boy only eight months her senior, heard her sing before an audience of 4000 in his native city of Manchester. She became mildly famous as an oratorio singer and harpist, but at twenty-nine married and was never heard of again.

According to Mr. Towers, there are probably hundreds of children in the world to-day whom their parents, in their greed for fame and money, are harrying onwards to premature exhaustion of their powers or even to early death.

"There is need of immediate legislation which should be drastic and Federal," says Mr. Towers. "The parents of these stage atoms of humanity should be made to understand in no uncertain way that no children under a certain age, say fifteen years, should be allowed to exhibit themselves on the stage or elsewhere in public. At this age they will have acquired a fair education in the public schools, and, most important of all, a physical development which will stand them in stead when they begin

the strenuous life, which is inseparable from the artistic life."

However, Mr. Towers admits that some of the greatest of musical geniuses survived the forcing process and lived to old age. There was Beethoven, whose father drilled him with blows into an infant prodigy, in order to make money, but who lived to be fifty-seven years old. Rheinberger lived to be sixty-two years old, Hanssens died at sixty-nine, Meyerbeer and Handel lived to be seventy-three and seventy-four years old; Joachim survived until seventy-six; Rameau lived to be eighty-one, and Saint-Saëns is still hale and vigorous in his eightieth year.

But, as Towers observed, these exceptions scarcely count against the half-thousand gifted victims rushed into early graves or into oblivion of exhaustion by the heartless ambition or greed of their relatives.

Schumann-Heink to Tour Florida

A longing to hear Schumann-Heink in the South along the Atlantic Coast is about to be satisfied. A continuous demand from her admirers in that territory has resulted in the Wolfsohn Musical Bureau having set aside the time between February 1 and the 15th for a visit to the principal Atlantic Coast cities and States. It has been seven years since Mme. Schumann-Heink has visited this territory.

Florence Hinkle has been engaged to sing the soprano solos with the New York Oratorio Society next December and also to sing with the Apollo Club of Chicago in March.

A moving picture version of Verdi's "Il Trovatore" is expected to be ready for production in August.

Wherever the Progressive Series of Piano Lessons, published by the Art Publication Society of St. Louis, has been introduced it has met with unqualified indorsement. This applies not only to the younger teachers throughout the country but to the leading pedagogical authorities who have made exhaustive examinations of the work.

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March 26th, 1914.
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WILLIAMS SIMMONS'S SEASON

Baritone Has Had Many Appearances in and Near New York

Through persevering work, William Simmons, the talented American baritone, is gradually coming into his own. The season just closed has been the most successful one he has had. He opened last Fall as soloist at a concert given by the Architects and Sculptors'



William Simmons, Baritone, and Edith Hollway, Pianist, at Woodstock, N. Y.

League, at the Golf Club, Englewood, N. J., followed by an appearance at the opening concert of the season at the Wanamaker Auditorium, where he was heard in "The Golden Threshold." Among Mr. Simmons's other appearances of the year were the following:

Joint recital with Edith Chapman Gould, at the Pratt Institute, Brooklyn; soloist in Gaul's "Holy City," Paterson, N. J.; concert at Elk's Memorial, Staten Island, N. Y.; concert, Men's Club, Ridgewood, N. J.; soloist in Dudley Buck's "The Coming of the King," Broadway Presbyterian Church, New York City, two appearances before Forward Association, New York; three appearances at the Sunday night concerts in New York, assisted by the Max Barr String Quartet; appearances before Men's Club, Orange, N. J.; Musician's Club, New York, and National Arts Club, New York; soloist with Alpha Symphony Orchestra, Brooklyn; in Dubois's "Seven Last Words," Englewood, N. J.; Fleck Concert Course, New York; Bohemian Club, New York; composer's night, Fraternal Association of Musicians, New York; Lenten Musicale, Paterson; Woman's Club, Jamaica, N. Y.; Choral Society, Southampton, N. Y.; Choral Society, Haverhill, Mass.; Jersey Journal Fresh Air Fund, Jersey City, N. J.; orchestral soloist, New York City, July 4, soloist at Sunday evening musicales at the home of Mrs. Charles A. Hamilton, New York, and at the country home of Mrs. Hamilton, Ridgefield, Conn.

Mr. Simmons will be heard on August 20 at a recital given by the Art League, Woodstock, N. Y., and at Ridgefield, Conn., in September. After the close of the church, where Mr. Simmons appears as soloist, he will go to Woodstock, N. Y., to enlarge his repertoire with Mrs. Lillian Miller Hemstreet, of the Hemstreet Studios, New York.

The accompanying picture shows Mr. Simmons and Edith Hollway, of Newton, Mass., a pianist of promise and a student of the New England Conservatory. It was taken on the porch of Miss Hollway's bungalow at Woodstock, N. Y.

O. T. Smith Sails for England in Search of Choral Novelties

WASHINGTON, D. C., July 25.—On the list of recent departures from this city appears the name of Otto Taney Smith, conductor of the Motet Club. Mr. Smith and his wife sailed for England where, in accordance with his usual custom, the conductor will visit the publishers and choral societies seeking for new compositions. It has been owing to Mr. Smith's assiduity in the past that Washington has heard a number of rare old motets. W. H.

Arranging Tour for Irma Seydel

CHICAGO, July 27.—Ernest Briggs announces that he will arrange an extensive American tour for Irma Seydel, the eighteen-year-old violinist, who is now appearing in European centers. Miss Seydel has been booked to appear with the Boston and New York symphony orchestras and has engagements in Canada, Baltimore, Lincoln, Neb., and in Chicago, where her recital will be given during the Metropolitan series in the Fine Arts Theater, on March 14. M. R.

Arrangements have just been completed for a violin recital by Vera Barstow in Indianapolis on January 27 under the auspices of the Matinee Musical Club.

FELIX WEINGARTNER

the DISTINGUISHED COMPOSER, CONDUCTOR and MUSICIAN and his TALENTED WIFE

MME. LUCILLE

WEINGARTNER-MARCEL

one of the GREATEST LIVING DRAMATIC SOPRANOS were accorded an ovation at productions of "Die Meistersinger" and "Otello" at the Champs Elysées Theatre, Paris, during the Boston-Covent Garden Season. This followed the tremendous success of "Kain and Abel" the new Weingartner opera at its first performance in Darmstadt, Germany.



SOME PRESS REVIEWS:—

FREMDEM-BLATT, Vienna, May 31, 1914.—The lion's share of the credit for the tremendous success of the performance must be accorded Weingartner, in view of the fact that it was the first German performance of "Die Meistersinger" in France; he literally carried the orchestra into the real spirit of the work by his impetuous verve. To let the hearer get a realistic insight into the real nature and character of Hans Sachs is the big problem in "Die Meistersinger," and will probably never be better accomplished by anyone than this genial master. His interpretation aroused a seemingly never-ending ovation at the close of the performance. The performance reached great artistic heights. As Eva, Lucille Weingartner-Marcel appeared in Paris for the first time, with the exception of her short run at the Opéra Comique. Although the rôle does not give much opportunity to display her ability, the manner in which the artist brought out the fine points in her lines proved conclusively how much Mme. Weingartner had grown artistically in the last few years through her untiring studies. Her incomparable voice seemed to lend its magic to the quintet.

NEUE FREIE PRESSE, Vienna, June 10, 1914.—Weingartner yesterday made his departure as conductor from Paris. His last performance was Verdi's "Otello," sung in Italian, by Italian singers, with the exception of Lucille Weingartner-Marcel as Desdemona. Weingartner infused his spirit into the singers through his genial conducting, as well as into the orchestra and the public, and as he was being congratulated by numerous friends after the performance, Mrs. de Reszke, the wife of the great singing teacher, found exactly the right words for the occasion: "That was no longer Verdi's 'Otello,' that is Weingartner's 'Otello.'" A lasting impression was made by Mme. Marcel-Weingartner, who sang Desdemona for the first time. She offered a matured artistic performance, and was interesting from a histrionic as well as a singer's standpoint. Impetuous and realistic was her portrayal of the big scene in the third act, with "Otello," and she excellently brought out all the pathos of the prayer in the fourth act. At the end of the performance he and his wife were accorded a rousing ovation.

NEUE FREIE PRESSE, Vienna, May 28, 1914.—The Wagner cycle officially opened last night under the direction of Felix Weingartner. The production was "Die Meistersinger," a work which is often produced in the repertoire of grand opera companies. But under the baton of Weingartner, this opera seemed like a novelty. To the French art-lovers who filled the hall, through Weingartner's interpretation of the work, it seemed a revelation of new beauties, which heretofore they had not been cognizant of. An altogether different atmosphere seemed to surround the work of the German master, from out of which, under the direction of this German artist, the true German spirit seemed to breathe. Many Englishmen and Americans as well as Frenchmen were put under the magical spell of this genial director, who was followed by his orchestra in a truly spirited manner. The public accorded tumultuous ovations to Weingartner, which seemed never-ceasing at the end of the performance. The chorus as well as the orchestra seemed fascinated and inspired by the magic baton of Weingartner. The rôle of Eva was sung by the wife of the conductor, Mme. Lucille Marcel-Weingartner. Heretofore Paris has been able only to admire this supreme artist as a lieder singer, but the goldsmith's daughter found a realistic embodiment in Lucille Marcel. This creation of Lucille Marcel is well-known in Vienna, so all that is necessary to say in regard to it is that the Parisian public accorded full credit to the voice, vocal ability and interpretation of the artist.

LE GAULOIS, Paris, May 28, 1914.—Mme. Lucille Weingartner, who has not appeared in Paris before except in concert, is a remarkable Eva; her voice rings clear and velvety in the higher range, and the prima donna possesses charm and naivete. It was a tremendous success for this artist.

LE FIGARO, May 29, 1914.—Mme. L. Weingartner performed the rôle of Eva with much pretty sentiment, both touching and affable in turn.



Dear MUSICAL AMERICA:

Under date of January 17, that is about six months ago, the Berlin correspondent of the New York Times sent, "by special cable," a report that there was "a movement on foot for concentrated action in Berlin, Paris, Vienna and other continental art centers, with a view to counteracting the effect of statements that are being made from the lecture platform by the publisher of a certain musical paper in the United States."

"Bitter indignation is expressed in Berlin," cabled the Times correspondent, "over the campaign which is being waged in certain quarters of the United States against the European education of American girl singers."

On July 17, that is six months later, the same correspondent cabled to the Times that "Everybody in Berlin who has derived profit from the city's far-famed night life—and their name is legion—is in a state of frenzied alarm over the threatened shutting up of the town at 11 p. m."

"The proposal to shut up the town at 11 o'clock," cables the correspondent, "is an outcome of the crusade waged against iniquitous Berlin in the Prussian Parliament last winter—the Kaiserin is said to be back of it and the ultra-conservative politicians, representing the High Church Party of which she is the head, declared that the Kaiser's capital was far on the road to ruin. It was already, they said, the blackest spot in Europe and was headed straight for unprecedented moral disaster, unless the night life were abolished."

This bears out exactly what I wrote recently, namely, that when the German people and especially those in high authority were awakened to the situation, as it exists, there would be a house cleaning.

In backing the proposed reform the Kaiserin is but following the lead of the Kaiser, himself, who, as you and the press reported, has caused a secret police inquiry to be made into the conditions of the music studios and musical managers' bureaus in Berlin.

One of the results of the wave of reform which is sweeping Europe just now is the unexpected uprising of the Paris press against the infamous system of "white slavery" which has ever prevailed at the Grand Opéra, the Opéra Comique and the Comédie Française—all state supported institutions, mind you.

As Arnold Bennett, the distinguished English writer, expressed it not long ago, the poorest French peasant can feel, as with sordid toil he pays taxes, that if he is not supporting the highest expression of music and the drama he is at least helping to support the mistresses of French statesmen.

With regard to conditions in Italy and especially in Milan the latest testimony comes from your esteemed friend, Milton Aborn, of the Century Opera Co.

In a specially cabled interview, under date of July 18, to the New York Sun, from Berlin, where Mr. Aborn was at the time, he said:

"I intend to start an opera school in connection with the Century in New York. My purpose is to put an end to what appears to be the present necessity of American singers to come abroad to get a chance to be heard."

"It is a particular mistake," he continued, "for Americans to go to Italy to study for their operatic début. They would succeed better in Germany."

"I found a deplorable condition at Milan!"

"There are enough singers there looking for engagements for five opera companies. Many of these artists are Americans."

"I am told that many American singers pay for their début!"

When Mr. Aborn stated that the condition at Milan was "deplorable" he put it mildly.

While people of prominence here and abroad are cheering on the exploitation of this whole question there are others who deprecate the discussion.

"We do not wish to hear or read about such things" say they.

I understand that one musical club in Boston, a club of some distinction, has gone on record as being distinctly opposed to any propaganda which deals with the sex question.

On the other hand, I hear that several public-spirited Boston men of wealth are seriously considering the advisability of following the example of Berlin and causing a drastic inquiry into the conditions of some of the musical institutions in the "Hub of Culture."

At this juncture there has descended into the arena the venerable poet and publicist, Edwin Markham.

In a recent review he wrote in Mr. Hearst's New York American "There is a complacent 'comfortable mole' sort of folk who refuse to believe anything that is disturbing. They reject the idea that there is anywhere any of that diabolical organized traffic we call 'white slavery.' To them Elisabeth Robin's tragic story 'My Little Sister' was mere fiction. To them the opening chapters of Leonard Merrick's novel, 'When Love Flies Out of the Window' will read like pure romance. But there is a very real peril in the chance which an inexperienced actress takes in booking herself in a strange city or land, especially if she happens to be both pretty and penniless!"

Now I will put a broad and leading question which I trust you and your editor may take up some day:

"What is the use of music, where is its civilizing, its humanizing influence if the majority of those who cultivate it for a professional career are, if they be women, almost certainly doomed to moral disaster at the very outset?"

Think it over, my Puritan friends, who deprecate the discussion of such matters, think it over!

There is, however, another aspect to this whole question.

"I must go to Europe for a thorough musical education," pleads the neophyte. "I am strong enough to face temptation. If needs be to win success, I will pass through the valley of the shadow!"

Is it necessary? My dear little innocent, who speak thus, do you really think the Paris of today, for instance, is the Paris of Meyerbeer, of Liszt, of Chopin?

Do you really think the Conservatoire today is what it was, or is today superior to any one of a dozen of our best American musical institutions?

You will not be in Paris long before you will be sadly disillusioned.

Do you know why "Parsifal," which draws crowded houses in the United States, in Bayreuth, in Berlin, has just been a failure at the Grand Opéra in Paris?

Perhaps you will say "Because the French do not like Wagner's music or, at least, do not appreciate 'Parsifal.'"

Not a bit of it.

Wagner is popular in Paris—now! French good taste, French culture won that fight over prejudice long ago.

No, my dear neophyte. "Parsifal" opened with a four thousand dollar house but then the receipts fell to less than a thousand.

Why?

Simply because the performance was so bad that a large part of the audience left before the end of the third act.

And yet you would go to Paris for "musical atmosphere!"

Still another phase of the issue was recently presented by Carl Burrian, the distinguished German tenor who was for several seasons a member of the Metropolitan company.

Burrian, it is reported, intends to test our immigration laws, under which foreigners convicted of a felony are debarred.

You remember that last year he was convicted in Dresden of adultery and sentenced to a year's imprisonment. He left Germany before the time set for his sentence to begin, in the hope that the King of Saxony would pardon him.

When Burrian was convicted Mr. Gatti-Casazza canceled his contract with the Metropolitan.

Now Burrian says he will test the question. He insists that if he is kept out of this country he will be arbitrarily discriminated against in favor of artists whose records are no cleaner than his.

In a recent letter he writes: "If I had been plain Herr Meyer instead of a noted opera singer the case would not be worthy of anybody's attention."

"The offense was committed in 1909. The woman in question is dead. Her husband was a notorious drunkard and had been imprisoned for blackmail. The couple had no children. The man had never provided for his wife and it was left for me to preserve her from hunger and shame. Only because I happened to sing leading rôles was the case exaggerated beyond proportions. From a legal point it was insignificant. Signor Gatti-Casazza, however, canceled my contract on the ground that the Dresden affair was sufficient cause."

It is in the concluding sentence of his letter that Herr Burrian raises an issue which may assume serious proportions.

He writes: "I do not know whether the United States immigration authorities are of the same opinion, for numerous artists and musicians who are admitted to America, without question, have certainly no better moral qualifications than I."

"I wish, therefore, and feel it my right to convince myself personally whether I am not really morally entitled to sing for three months in America as a foreign artist!"

As a prominent critic said recently: "Why exclude Burrian if we admit Caruso, after all the scandals and court trials to which the great Italian tenor has been subjected?"

Perhaps Signor Gatti as well as the immigration authorities would reply that Caruso may have been sued for damages for trifling with the affections of susceptible ladies of various nationalities and uncertain age, but that he never yet had been convicted and sentenced to serve a prison sentence, as Burrian was.

However, Burrian's question as to "the moral qualifications" of the artists who are admitted to the United States raises an issue which, if seriously followed out, might entail consequences too terrible to contemplate with equanimity.

VACATIONS OF FOSTER AND DAVID ARTISTS

Widely Scattered Over This Country and Europe—Yachting Trip for Manager David

Artists under the Foster and David management are well scattered on their Summer vacations.

Mme. Olive Fremstad is at her camp in Maine preparing her programs for the tour arranged for her beginning in Seattle, October 1.

Florencio Constantino is at Ashmont, Mass. Mme. Bernice de Pasquali will be in Europe until the middle of September. Mary Jordan is at Elberon, N. J.

Elizabeth Tudor will spend August and part of September with her parents in Ohio. Ruth Harris, with her father and mother, is camping in the mountains of Virginia. Florence Anderson Otis is at Swampscott, Mass. Anita Davis Chase is at Harwichport, Mass. The Misses Patten are at Asbury Park, N. J. Blanche Hamilton Fox, a new contract under the Foster and David management, is at Roslindale, Mass.

Cecil Fanning and H. B. Turpin will spend part of August and September at Dayton, O. John Barnes Wells, with Mrs. Wells and their daughter Dorothy, is in Delaware County, New York. Arthur Philips is at Darian, Conn. Clifford Cairns will spend his Summer as a member of the exploring expedition organized by the Biological Survey of the United States Government. They will spend three months in British Columbia collecting specimens of big game. Mr. Cairns will return to New York about October 15.

Samuel Gardiner is at Narragansett, R. I., for the Summer. Alexander Bloch is now in Dresden, Germany, continuing his studies with Professor Auer. Fredric Martin and Frank Ormsby and their families are in Pennsylvania.

Walter David, the manager, with his wife, Annie Louise David, is to leave New York on July 31 for a six weeks' yachting trip along the New England coast. They will be the guests of Commodore and Mrs. Edgar Hammond of New Bedford, Mass. Mr. David's vacation was originally planned for much earlier in the Summer. The continued calls for dates for the Fremstad tour

A German paper commenting upon our lack of musical knowledge and culture declares that we have so far not produced even a few great pianists, that is "great" in the sense that they had been accepted as such in Europe.

I might give a long list which would include Julia Rive-King in former years. I might refer to Fannie Bloomfield Zeisler, whose European tours have been a series of triumphs, but I will mention only Olga Samaroff for the reason that in the very issue of the German paper I refer to I find her most generously spoken of.

Evidently the writer thought she was a Russian, by her name.

As a matter of fact, Olga Samaroff was born in San Antonio, Texas, in 1882. She is now in private life Mrs. Leopold Stokowski, having married the distinguished conductor of the Philadelphia Orchestra.

Much of the contemptuous attitude of foreign critics to everybody and everything "American" in music is due to their terrible ignorance of facts, a knowledge of which they might have acquired with the least inquiry.

While, by reading and travel, Americans are becoming better acquainted with Europe and Europeans all the time, Europeans generally have the same ridiculous and exaggerated ideas as to us that might have had some slight foundation half a century ago but certainly have none now.

Jan Kubelik, violinist-virtuoso, has been presented by his wife with a son, at last. It is his sixth child. The other five were girls.

In his enthusiasm Kubelik telegraphed his American concert manager, Howard E. Potter, that his heir "already revealed distinct traces of talent for the violin!"

All of which has been duly reported by "special cable" to the press.

I congratulate Mme. Kubelik, I congratulate Herr Kubelik, I congratulate the new baby on having not alone such an illustrious parentage but on having at the moment of birth "revealed distinct traces of talent for the violin," but above all do I congratulate Herr Kubelik upon possessing the cooperation of a manager and press agent, so genial, so imaginative a genius as Howard E. Potter!

Your

MEPHISTO.

have kept him in the city until the present time.

During the absence of Messrs. Foster and David their offices will be in charge of their secretary, Vera Bull.

MAINE FESTIVAL PROGRAMS

Five Concerts Each to Be Given in Bangor and Portland

BANGOR, ME., July 25.—The following artists have been announced by Director William R. Chapman to appear at the eighteenth Maine Music Festival in Bangor, October 1, 2, 3, and Portland, 5, 6 and 7: Emma Eames De Gogorza, Emilio De Gogorza; Cordelia Lee, violinist; Helena Dardinel, pianist; Nina Morgana, Artha Williston, Florence Otis, Jean Cooper and Salvatore Giordano, Millo Picco, Ernest J. Hill, Carl Morris and Cuyler Black.

The five concerts (three evenings and two matinées) are divided as follows: Opening night, only appearance of Emma Eames. Emilio de Gogorza and Salvatore Giordano will also be soloists while the chorus will give Coleridge Taylor's "Hiawatha's Wedding Feast" and miscellaneous numbers. Second night, Mendelssohn's "Elijah" with Artha Williston, Jean Cooper, Florence Otis, Cuyler Black and Carl Morris as soloists. Third night, operatic program, with Nina Morgana, Millo Picco, Salvatore Giordano and Jean Cooper as soloists. First matinée, orchestral program, Helena Dardinel, pianist; Florence Otis and Millo Picco, soloists. The orchestra will play the Liebestod from "Tristan and Isolde" in memory of Lillian Nordica. Second matinée, popular program, Emilio de Gogorza and Cordelia Lee, violinist, soloists.

The chorus consists of about 800 voices in each city, while the orchestra is made up of the best solo artists from the Boston Opera House, with Pierre Henrotte as concertmeister.

The Bangor Festival is held in the Auditorium built in 1897 for the purpose, while the Portland Festival will be held in the new Auditorium, which will be dedicated on the opening night.

J. L. B.

Vanni Marcoux, the French baritone, who is now on his honeymoon in Italy, is to make a series of appearances in Bangor during August.

WEIGHT LIMIT FOR CENTURY OPERA SINGERS

Milton Aborn Has Unique Idea of Guarding Against Prima Donna Corpulence

After his two-months' trip in Europe in search of artists for the Century Opera Company, Milton Aborn was scheduled to arrive in New York last Wednesday on the *Vaterland*. Before he left London for home, Mr. Aborn imparted to the correspondent of the *New York Times* a scheme that, if carried out, might cause consternation in certain quarters of prima donna-land. His unique idea is to include in his contracts with singers a clause requiring them to guard against overcorpulence. The *Times* says that, after much thought, Mr. Aborn has evolved a scale of maximum weights for different voices and intends to insert this "weight for a voice" clause in all future Century Opera contracts.

With regard to his plan, already made public, to start an opera school in connection with the Century company, Mr. Aborn is quoted as follows:

"It will enable our American girls to stay at home as they ought to, thereby saving themselves a lot of time and money. It is planned to have a half-dozen different classes and complete casts of as many different operas. The Century's stage director and conductors will be the instructors.

"American girls will not have to pay for a European debut, besides furnishing their own audience; for the entire proposition is free and our idea is, in addition to giving the student casts the support of our orchestra, ballet, chorus, scenery, etc., to arrange special matinées for invited audiences. There will be an opera committee to pick out the members who will be entitled to a try-out on the professional stage.

"Those who make good will get places with the Century company. In this way we will train up our own singers instead of being forced to go abroad and get new material.

"On my present trip," Mr. Aborn continued, "I have engaged Florence Mac-

beth, for a few special guest performances; Henry Weldon, who was formerly with Mr. Hammerstein; Maud Santley, the Covent Garden contralto; Augusta Lenska, the Berlin contralto, and, in Buda-Pesth, the phenomenal coloratura soprano, Erzsébet Gut, who sings in six languages.

"Also while in Paris I signed up another soprano, Sylvia Nilis, twenty-three years of age, and a pupil of Mme. Emma Nevada. She sings the top G above high C.

"Other engagements include the conductor, Ernest Knoch, of Bayreuth, especially for the two operas of 'Lohengrin' and 'Tannhäuser.' I am still in negotiation with Mme. Charles Cahier, formerly of the Metropolitan Opera and now of Munich. In Milan I arranged for some special guest performances in New York of Marcella Craft, the American soprano of Munich.

"In Vienna I obtained the rights to the English versions of all the operas which Wolf-Ferrari may compose in the future, also the English rights to his 'L'Amore Medico,' which has never been given in New York in English, as well as his 'Donne Curiose.' I also obtained Kienzl's 'Kühreigen' for production in English under the title 'The Dance of Death.'

"I want to say one thing in conclusion: I have observed most of the opera companies throughout the world, and the Metropolitan is the star of the whole lot."

Von Suppe Opera Sung in Esperanto

CHICAGO, July 27.—Franz von Suppe's light opera, "Die Schöne Galathea," was sung and acted in Esperanto last Thursday evening at the Y. M. C. A. Auditorium by members of the Esperanto Association of North America, which held its annual convention in this city during the week. Esperanto proved an effective language as a vocal medium and the artists who took part sang with admirable fluency. M. R.

Gatti-Casazza in Venice

A cable from Paris announces that General Manager Gatti-Casazza, of the Metropolitan Opera House, has left that city for Venice and that he intends to remain in Italy through August.

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VITAL POINTS IN PIANO PLAYING

An Epitome of Expert Opinions on "How to Memorize"

By HARRIETTE BROWER

Fourth Article

AT the present stage of pianistic development, an artist does not venture to come before the public and "use his notes." No artist who values his reputation would attempt it. Every-

thing must be performed from memory—solos, concertos, even accompaniments. The pianist must know every note of the music he performs. The star accompanist aspires to the same mastery when he plays for a famous singer or instrumentalist. We also have an artist conductor who has the opera, symphony or concerto at his finger tips. Hans von Bülow, who claimed that a pianist must have more than two hundred pieces in his repertoire, was himself equally at home in orchestral music. He always conducted his Meiningen Orchestra without notes.

Let us say, then, that the present-day pianist ought to have about two hundred compositions in his repertoire, all of which must be played without notes. The mere fact of committing to memory such a quantity of pages is no small item in the pianist's equipment. The problem is to discover the best means of memorizing music quickly and surely. Here again we are privileged to enquire of the artist and of the artist teacher. His knowledge and experience will be practical, for he has been through it himself.

It is a well-known fact that Leschetizky advises memorizing away from the instrument. This method at once shuts the door on all useless and thoughtless repetition employed by so many piano students, who repeat a passage over and over, to avoid thinking it out. Then they wonder why they cannot commit to memory! The Viennese master suggests that a short passage of two or four

measures be learned with each hand alone, then tried on the piano. If not yet quite fixed in the consciousness the effort should be repeated, after which it may be possible to go through the passage without an error. The work then



Photo by
Dover St. Studios.

Katharine Goodson: Her Memorizing Is Done, Phrase by Phrase, after the Composition Has Been Thoroughly Analyzed as to Keys, Chords and Construction

proceeds in the same manner through the composition.

One Year's Memorizing

A player who gives five or six hours daily to study, and who has learned how to memorize, should be able to commit one page of music each day. This course, systematically pursued, would result in the thorough assimilation of at least fifty compositions in one year. This is really a conservative estimate, though it may at first seem rather large. If we should cut the figure in two, out of consideration for the accumulative difficulties of the music, there will still be twenty-five pieces remaining, enough for two programs and a very respectable repertoire for a year's study.

It may be that Leschetizky's principle of memorizing will not appeal to every one. The player may find another path to the goal, one more suited to his peculiar temperament. Or, if he has not yet discovered the right path, let him try different ways till he hits upon one which will do the work in the shortest

and most thorough manner. All masters agree that analysis and concentration are the prime factors in the process of committing to memory.

Michael von Zadora, pianist and teacher, said to me recently: "Suppose you have a difficult passage to learn by heart. The ordinary method of committing that passage is to play it over and over, till the fingers grow accustomed to its intervals. That is not my manner of teaching. The only way to master the passage is to analyze it thoroughly, know just what the notes are, the sequences of notes, if you will, their position on the keyboard, the fingering, the positions the hands must take to play these notes, so that you know just where the fingers have to go before you put them on the keys. When you thus understand thoroughly the passage or piece, have thought about it, lived with it, so that it is in the blood, so to speak, the fingers can play it. There will be no difficulty about it and no need for senseless repetitions."

Phrase by Phrase

Most of the artists agree that memorizing must be done phrase by phrase, after the composition has been thoroughly analyzed as to keys, chords and construction. This is Katharine Goodson's way, and also Eleanor Spencer's and Ethel Leginska's, three of Leschetizky's pupils now before the public. "I really know the composition so thoroughly that I can play it in another key just as

realize that a piece is not assimilated or learned until it is memorized. When they have selected the composition they wish to learn they begin at once to memorize from the start. The student does not always bring to his work this definiteness of aim; if he did much precious time would be saved. The ability to memorize ideas expressed in notes grows with use, just as any other faculty grows.

Instead, then, of playing with the piece, why do you not at once begin to make it your own? Look at the phrases so intently that they become, as it were, photographed on your mind. Ruskin said: "Get in the habit of looking intently at words." We might say the same of notes. Look at the phrase with the conviction that it can be remembered after a glance or two. It is only an indication of indolence and mental inertness to look continually at the printed passage and keep on playing it over and over, without trying to fix it indelibly in the mind.

In my work as teacher I constantly meet students, and teachers, too, who do little or no memorizing. Some do not even approve of it, though it is hard to conceive how anyone in his right mind can disapprove knowing a thing thoroughly. The only way to know it thoroughly is to know it by heart.

Constant Repairs Necessary

A repertoire once committed must be constantly kept in repair. The public player, in his seasons of study, generally has a regular system of repetition, so that all compositions can be gone over at least once a week. One artist suggests that the week be started with the classics and concluded with modern compositions and concerted numbers. Thus each day will have its allotted task. The pieces are not merely to be played over, but really overhauled, and all weak places treated to a dose of slow, careful practice from the printed page. Artists on tour, where consecutive practice is difficult or unattainable, always carry the printed notes of their repertoire with them, and are ceaselessly studying, re-

How to Memorize

Leschetizky advises memorizing away from the instrument. A player who gives five or six hours daily to study, and who has learned how to memorize, should be able to commit one page of music each day.

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well as the one in which it is written, though I do not always memorize it each hand alone," says Miss Goodson. "I first play over the composition a few times to become somewhat familiar with its form and shape," says Eleanor Spencer, "then I begin to analyze and study it, committing it by phrases, or ideas, one or two measures at a time. I do not always take the hands alone, unless the passage is very intricate; for sometimes it is easier to learn both hands together."

It is plain from the opinions already cited and from many I have heard expressed that the artists waste no time over useless repetitions. They fully

pairing, polishing their phrases, thinking out their effects.

To those who wish to become pianists, I would say: "Keep your memory active through constant use. Be always learning by heart; do it systematically, a little at a time. So it will be daily progress. So the repertoire is built!"

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The heroic tenor, Tosta, now at Graz, has been engaged for five years at the Leipziger Stadttheater as successor to Jacques Urlus.

"Showed real brilliancy of execution and a tone that was warm and pure," said the New York Tribune of

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DENVER ORCHESTRAS' RIVALRY PERSISTS

Conflicting Concerts Result in Small Audiences—Good Work by Municipal Band

DENVER, July 20.—With two symphony orchestras giving weekly matinee concerts and a high-class municipal band playing at City Park every evening, each organization presenting soloists, we are surely having our share of Summer music. The orchestras continue to give their concerts on the same day and at the same hour, with the inevitable result of small audiences. As an example of bulldog tenacity the orchestral fight holds a certain sporting interest, but it is so pitifully foolish and wasteful.

Both orchestras are giving better concerts than would seem possible under existing conditions, where only two rehearsals are held for each program and many of the players are inexperienced. The struggle for public patronage is evidenced in the offering of four soloists at the last Tureman concert—two singers, a pianist and an interpretative dancer—all for twenty-five and fifty cents admission! Apropos of the orchestral contest, negotiations are pending which, if successful, will give a tremendous impetus to the winter season of one of the orchestras, reduce the number of competing concerts by visiting artists and clear the local musical atmosphere generally.

Frederick Neil Innes, the widely known bandmaster, who is now directing the Denver Municipal Band, has impressed himself strongly and favorably upon this public since he inaugurated the Summer night concerts at City Park. Mr. Innes believes that the general public will soon care more for good music than for vulgar clap-trap if the former is persistently offered, and he seems to be proving his proposition. His programs, changed nightly, are really high class. The best overtures, suites and arrangements of standard compositions are played, and there have been several Wagner evenings, when half of the program has been given over to excerpts from some standard opera by that composer.

Mme. Rose McGrew Schonberg, the opera singer who for personal reasons is making her home in Denver at this time, has appeared as soloist at the Wagner concerts. Not only have vast audiences attended the concerts (which are free) but Mr. Innes has succeeded in making the people realize that the music is to be listened to rather than talked to. By plain spoken but tactful speeches he has made the thoughtless ones realize the discourtesy of talking or otherwise annoying their neighbors during the concert. Altogether, Mr. Innes is making the Denver Municipal Band an organization in which we may all take pride.

Alexander Saslavsky, the New York violinist, who is here as concertmaster of the Cavallo Summer Symphony Orchestra, announces a series of four historical concerts of chamber music to be given in the ball room of the Brown

Palace Hotel on the mornings of July 30, August 6 and 13, and the evening of August 20. Mr. Saslavsky will be assisted by Alfred DeVoto, pianist, of Boston, and Herbert Riley, cellist.

Charles Wakefield Cadman, composer, pianist and good Indian, returned recently from California, and has taken possession of his new cabin at Estes Park. It is interesting to know that Mr. Cadman built his comfortable mountain home from last year's royalties on his song, "At Dawning." At five cents royalty per copy, how many copies were sold to pay for a house? There is a little problem in mental arithmetic. Mr. Cadman calls his cottage "Da-o-mah Lodge," out of compliment to the heroine in his Indian opera. He will remain with his mother at the mountain home until late October, when his tour with Princess Tsianina Redfeather in "An American Indian Music-Talk" begins. J. C. W.

TRENTON FESTIVAL LOSSES

Deficit of \$3,255 Recorded—The Program Too Expensive

TRENTON, N. J., July 25.—According to reports just issued by the auditing committee of the Trenton Music Festival, the enterprise lost \$3,255.78, and the 100 guarantors will be requested to pay from their personal funds \$25.08 each.

While the authorized budget amounted to \$10,500, the expenditures exceeded that amount by \$747.38, which will be borne by the Trenton Music Festival Association, as the guarantors will only have to stand the deficit between the authorized budget and the total receipts, which were \$7,991.60. A loss of almost \$375 was incurred by getting out too costly a program.

The report shows that the attendance was 12,057 and the amount received for admissions was \$7,836.37. The expenditures for soloists and orchestra amounted to \$7,394.72, divided as follows: Mme. Schumann-Heink, \$1,250; Mme. Homer, \$1,000; quartet, Alma Gluck, Sophie Braslow, H. Witherspoon and Evan Williams, \$1,750; Metropolitan Orchestra, \$2,700; local Sunday orchestra, \$331.32; extra musicians from Philadelphia for Sunday orchestra, \$338.40; Julius Kummé, expenses as leader of German Orchestra, \$25. The rental of the armory and incidentals made up the rest of the expenses.

New Waltzes by Jordan for Chorus and Orchestra

PROVIDENCE, July 28.—Two new waltzes for orchestra and male chorus entitled "Morning Dew" and "Au Fait," by Dr. Jules Jordan, were produced by Fay's orchestra and a choir of fifty voices under the direction of Dr. Jordan at Hunts Mills last Monday evening. The huge pavilion was crowded with a throng numbering more than 7,000 persons. The new compositions met with instant favor and were repeated in response to the insistent applause. The combination of voices and orchestra in a real waltz proved delightful. G. F. H.

Mme. Jeanne Gerville-Réache has been booked for Monday, November 30, to open the Chicago artists' series of concerts managed by Mrs. Eleanor Fisher-Talbot, which take place in the ballroom of the Congress Hotel.

ALMA GLUCK

GAINS NEW LAURELS IN LONDON RECITAL

SOME PRESS COMMENTS

Referee, June 21, 1914.—Many Referee readers have pleasant recollections of the finished singing of Miss Alma Gluck, and these were pleasantly renewed yesterday at her recital at Queen's Hall. She sang with a perfect technique and unflinching purity of tone that were most pleasure-giving. Handel's "O Sleep, Why Dost Thou Leave Me?" and "Lusinghe plu care" were beautifully rendered. A Russian peasants' song by Mr. Zimballist so delighted the audience that it was repeated. The purity of the singer's style was particularly noticeable in an aria from the "Czar's Bride," by Rimsky-Korsakoff, which was given unaccompanied. Among some songs sung in English, "Sylvellin" by Sinding, "Chimes" by Carrie Lola Worrell were most fascinatingly interpreted. The accompaniments were played by Mr. Zimballist in a most sympathetic and unanimous manner, but then Mr. Zimballist and Miss Gluck were recently made one.

Sunday Times, June 21, 1914.—There is a peculiarly ingratiating freshness about Miss Alma Gluck's voice that gives to her singing a charm as irresistible as it is individual. This charm was very noticeable in the group of songs with which she began her recital at Queen's Hall yesterday afternoon, and as these songs covered a wide range of style, they put Miss Gluck's versatility beyond reach of question. Her reading of the air "O Sleep, Why Dost Thou Leave Me?" from Handel's "Semele" was unreservedly beautiful, both in tone and in sentiment, and the coquettish vivacity shown in Pergolesi's "O Serpina Pensere" was equally captivating. There is a delightful quality in such songs as Schubert's "Du bist die Ruh." Miss Gluck was accompanied with unflinching tact by her husband, Mr. Efreim Zimballist.

Times, June 22, 1914.—Miss Alma Gluck gave a recital at Queen's Hall Saturday afternoon, singing through a varied programme in a manner which suggested that her vocal resources had been considerably strengthened since she appeared here a year ago. One saw clearly the success of her method in the sustained style required in Handel's "O Sleep, Why Dost Thou Leave Me?" and again in Schubert's "Du bist die Ruh," where the pure tone was so very well maintained.

Morning Post, June 22, 1914.—Something less than a year ago, when she made her first appearance in London, at the Albert Hall special Sunday concert, Miss Alma Gluck was referred to in these columns in terms of unmistakable praise. The medium of the classical song recital is not the quickest way to win popular recognition in the absence,

presumably of some more comprehensive opportunity, Miss Gluck made her entrance, by a song recital at Queen's Hall on Saturday afternoon. Her audience was a discriminating one, and, given that at the outset, the true artist has only to be patient and wait. It is not easy to mention a singer whose voice is at once so clear and impeccable in intonation. As far on as her third group, the artist sang an excerpt from Rimsky-Korsakoff's "Czar's Bride" without accompaniment, and her sense of pitch was throughout flawless. After some mellifluous Italian examples Miss Gluck passed to Schubert, Schumann and Brahms, and was perfect vocally. The poetic value of the songs would very likely have been greater in more intimate surroundings. A song in Russian by M. Efreim Zimballist, the afternoon's accompanist, had to be repeated. The artist's versatility being further shown in such songs by Rubinstein, Charpentier, Sinding and other composers. Time can scarcely fail to add warmth and color a little more generously to a voice that is already remarkable.

Scotsman, June 22, 1914.—A complete artistic success must be recorded of Miss Gluck's song recital yesterday afternoon. Miss Gluck's voice is a well trained soprano possessing considerable flexibility, and particularly good in the upper notes. In a well chosen selection of songs the recitalist showed her capacity to enter into and bring out their varying sentiments, and among the more notable items one might mention her interpretation of Schubert's "Du bist die Ruh" and Handel's "O Sleep, Why Dost Thou Leave Me?" for their air of absorbed calm, and in a lighter vein the three songs by the French composer G. Charpentier, an interesting excerpt from Pergolesi's old Italian "La Serva Padrona." Mr. Zimballist, the well-known violin virtuoso, filled the office of accompanist with singularly unobtrusive taste, besides coming forward as a composer with a Russian peasant song, which, most sympathetically rendered by Miss Gluck in that language, proved the hit of the afternoon, the audience refusing to be satisfied until it had been sung a second time.

Jewish World, June 24, 1914.—There is really no explaining the moods and taste of the London musical public. At times their enthusiasm goes beyond bounds; at others they display an apathy to almost indifference. The purity of Miss Gluck's voice, and round warmth of tone, her clarity of diction whether in Italian, German, French, English, and even Russian songs, as well as a perfect ease of delivery, made her performance a memorable one, and her range of songs, from Pergolesi to Rimsky-Korsakoff, was wide enough to satisfy the most blasé of her audience.

Management: Wolfsohn Musical Bureau, 1 West 34th Street, New York

LEONARD

BORWICK

PIANIST WHO WILL TOUR AMERICA NEXT SEASON AROUSES WILD ENTHUSIASM IN AUSTRALIAN RECITALS

MELBOURNE, AUSTRALIA

Table Talk, May 21, 1914.—The charm and poetic conception of Mr. Leonard Borwick's interpretation of the great masters has once more taken the musical public of Melbourne by storm, and he has drawn full houses to the town hall. This is a big achievement to attain with a one-man show, especially a pianoforte recital, and it speaks volumes for the wonderful attraction and magnetism of Mr. Borwick's playing.

His programmes at the three concerts have been well varied, and have included works of such different composers as Beethoven and Chopin, Bach and Schumann, for this artist is versatile, and seems to be able to interpret one and all with the same charm. Though some of his admirers hail him as an ideal exponent of Schumann, others again as emphatically claim him to be a Chopin interpreter par excellence, and, again, some prefer his rendering of other composers.

Mr. Borwick's playing is distinguished by the singing touch, and by great delicacy, while at the same time there is no lack of strength and power when they are called for. At the same time its predominant feature is its artistry and its wonderful sympathetic insight, and it is this which constitutes its big attraction. He has been very truly and aptly termed the poet pianist.

Argus, Monday, May 18, 1914.—Another great audience gathered in the Town Hall, on Saturday evening, to hear Mr. Leonard Borwick. Possibly it was the largest so far seen this season at a musical function, and certainly the most enthusiastic. And here is where Mr. Borwick's services to art came in. He played the works in question so beautifully that long-suffering teachers forgot their pedagogic agonies, and students realized that the florid work in Beethoven's Rondo in G, the tricky arpeggio figure in Mendelssohn's Spring Song, the symphonies of Schumann's "Aufschwung," the awkward stretches of the same composer's "Nachtstück," and other difficulties in other pieces were not specially created by the composers to worry young players, but mirabile dictu, were integral elements in the works themselves, and productive of much beauty if mastered. Furthermore, those who had had to listen to them so often without either the pleasure of giving instruction or receiving it came to see, or rather hear, that the much-tortured music was, when properly done, in truth worth the hearing.

So little wonder that when Mr. Borwick gave the pieces with the most entrancing tonal effects, a flawless finish of technique, and an emotional understanding which made them things to dream over, pedagogues, pupils, parents—the whole audience, in fact—applauded the works and their creator, Mr. Borwick, with enthusiasm. But these of course only covered a part of Mr. Borwick's programme. Most important in the matter of musical interest was Chopin's B flat minor sonata, a work in which the Polish master puts into a quasi-classical form—a form his lyric genius was too free to accept in the pedantic spirit—some of his finest

inspirations. The second theme of the first movement is without question one of his purest pieces of melody, an outburst of lyric rapture even Chopin seldom repeated, while the scherzo and mysterious finale contain ideas worth a whole bushel of the stuff which passes for so much, and sounds such empty depths in many so-called classic sonatas. Mr. Borwick played it superbly. As when he gave it three years ago, he repeated the introduction on the recapitulation—a point which the music seems to justify, though taken literally the double-bar should, if some editors are correct, exclude the introduction on the repetition. Unlike Mark Hambourg, who made the scherzo a furiously rushing thing, almost Macabre in its frenzy, Mr. Borwick took it rather quietly till near the end of the section, where a finely worked-up climax contrasted strikingly with the lovely Siren's song which follows. Everyone was of course, eager to notice how Mr. Borwick would treat the Funeral March. It is a piece that has gone to make Chopin's name (in a popular and rather sentimental sense) known the world over, and perhaps, as much as anything, gave rise to the belief that the composer was morbid. But the fact is that the Funeral March was only put into the sonata as an after-thought, and probably was more in the nature of a convention—everybody in those days wrote dead marches, just as in an earlier day they wrote battle pieces. For all that, it is a fine bit of mourning music, and not morbid if given with purity of style. As Mr. Borwick has purity of style to a marked degree, he was able to make of it a wonderful moving piece of work, the delicate melody of the trio, with its unusually effective accompaniment (the thinnest of arpeggios), standing out in exquisite relief, between the two sections of the gloomy march proper. An unforgettable performance came to a close with the ghostly finale, which, to some, conveys the effect of the wind sighing over the graves of the dead—a conception its mysterious unison, careering to and fro practically without accent, and with only here and there a gentle undulation of the tone seems to justify. Not the least part of Mr. Borwick's performance was that he permitted no applause between the second and third and third and fourth movements; and as a consequence this, added to his great interpretation, enabled the sonata to convey its message to the fullest degree. The pianist's other numbers were Bach's organ fugue in G minor (arranged by Mr. Borwick for piano solo), "Three Harpsichord Lessons," by Scarlatti, specially noteworthy for the almost complete absence of "expression"—a truly artistic touch since Scarlatti's work is mostly pure arabesque, delightful in its pretty play of figuration, but without emotional significance—Rachmaninoff's well-known Prelude (given with great weight of tone), a charming Andantino by Schubert, Szgambatti's Menuet in the old style, and, as pyrotechnical wind-up, Liszt's 12th Rhapsody, done so brilliantly, that, although Mr. Borwick had already conceded several extras, he had, tired as he was, to give still another, which took the shape of Schumann's "Herberge."

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ECHOES OF MUSIC ABROAD

Former Rival of Mary Garden at Opéra Comique to Sing Her Rôles in Chicago—Most Typical of Spanish Composers Lionized in Paris, Where His "Goyescas" Will Be Produced—Debussy's Ballet, "La Boîte à Joujoux," to Be Staged in December—Poor Business for Rival Opera Houses in Buenos Ayres This Summer—London "Galleryites" Prove Their Devotion to Favorite Singer—High Temperature Fails to Abate Berlin's Thirst for Opera

WHEN Mary Garden first came to this country to sing for Oscar Hammerstein gossip had it that one reason for her leaving Paris and the Opéra Comique was a long standing rivalry between her and Marguerite Carré, in which the latter derived some advantage from her private status as wife of the director. Most of the rôles the Scottish-American had been singing were gradually assumed by Mme. Carré after her rival's departure.

Now once more Mary's exit is to be Mme. Carré's opportunity, for the contract the wife of the former director of the Opéra Comique has signed with Director Campanini will bring her to this country for three successive seasons of two months each. She is to sing most of the principal rôles in her répertoire—which necessarily means that she will appear in some of Miss Garden's—and she will even make her American début in a part Miss Garden created in Paris but has never had an opportunity to essay here, the title rôle of Xavier Leroux's "La Reine Fiammette." Mme. Carré was the *Mélisande* in the season's last performance of the Debussy music drama at the Opéra Comique, the *Pelléas* being M. Maguenat, who has been singing the part to the *Mélisande* of Louise Edvina at Covent Garden as well.

Miss Garden already has been secured by the triple directorate of the Opéra Comique to create the name part of Henri Février's "Gismonda" next Spring. Février is the composer of "Monna Vanna." During the coming Autumn she will make a series of appearances in Massenet's "Le Jongleur de Notre Dame," in which she has not yet been seen in Paris.

Marthe Chenal, who was to have been the bright and shining French woman star of Oscar Hammerstein's Lexington Avenue Opera House, had the impresario's plans not miscarried, is to have the privilege of creating for Paris the title rôle of Strauss's "Rose Cavalier" at the Opéra Comique next January, with Hector Dufranne as the *Ochs von Lerchenau*.

Both of these artists will have "creations" in "The Dead City" also. The opera Raoul Pugno and Nadia Boulanger made of one of the dramas Gabriele d'Annunzio wrote especially for Eleonora Duse is to have its deferred *première* in November. Alchevsky, recruited from the Opéra's forces for the coming season, will have the principal tenor rôle. He and Dufranne are likely to be associated with Miss Garden in the *première* of "Gismonda," which will mean a third new rôle for Dufranne in one season.

Félia Litvinne is to be heard again at this house at the beginning of the new season, when she will return to resume her appearances in "Alceste" and also to sing *Donna Anna* in "Don Giovanni."

In December Claude Debussy's ballet "La Boîte à joujoux" is to be staged. The composer is now completing the orchestration. The costumes and stage settings, described as being of "une ingéniosité charmante et rare," have been designed by the artist André Hellé.

GLOOMY though the sky reflecting the immediate destinies of the Paris Opéra may appear, the present directors are not desisting from their preparations for the two last novelties to be produced during their tenure of office. These are Salvayre's "Impéria" and Gabriel Dupont's "Antar," and that the *premières* may take place early in the Autumn; rehearsals for them were begun before the recent closing for the Summer.

Jacques Rouché, the future director,

will pin his faith to a conspicuous extent to the ballet. He recently gave a hearing to the music of a ballet, "Cydalise et le Chèvrepied," composed by Gabriel Pierné, the "book" being by MM. de Flers and Caillavet, and he has commissioned Reynaldo Hahn to write a third ballet for the institution, this one to be based on a book by Gabriele d'Annunzio with an Italian Renaissance subject. It

cas" piano music here a couple of years ago.

Emma Eames, whose general musical appreciation is uncommon in an opera singer, has become a Granados enthusiast since meeting the Spanish composer and hearing him play in Paris. "One beautiful experience we have had," she writes from Paris to a New York friend in a letter quoted in the New York



Helen Stanley on Her Way to Europe

Helen Stanley, the young American soprano, is spending the Summer in Europe, like most of her colleagues of the American opera stage. Latterly she has been in Berlin. So emphatic was the success she made at the Century Opera House last season that she has been re-engaged for the coming season. Her first season in this country after her return from serving her apprenticeship in Europe was spent as a member of the Chicago Opera Company, from which she passed to the Metropolitan Opera Company, and thence to the Century.

is to be ready for production in May, 1915, when its principal interpreters will be the celebrated Nijinsky and his Russian compatriot Ida Rubinstein.

Mario Ancona, the Italian baritone, late of the Boston Opera Company, has been engaged for the Paris Opéra.

LIONIZED recently in Paris, to his own amazement, Enrique Granados, while concededly the most typical of living Spanish musicians, was looked upon by his French hosts as "a little bit one of our own" by virtue of the fact that he spent two of his student years in Paris and ever since has shown "une ardente sympathie" for France.

Although his music is just beginning to become known outside his own sunny peninsula Granados has been a rather prolific composer since he made his first serious essay at the age of fourteen with his "Dances Espagnoles." In addition to his "Goyescas," which is in one act, with three scenes, he has composed five operas—"Maria del Carmen" and "Lylia" in three acts each, "Follet" in two acts, and "Pétrarque" and "Picarol," each in one act—and an operetta entitled "Ovil-lejos." It will be remembered that Ernest Schelling introduced the "Goyes-

Evening Post. "To meet and know personally and *dans l'intimité* Enrique Granados. Emilio and I spoke much to you about him last season in New York, and Emilio also sang (and still does) three songs from the "Maja Dolorosa," his cycle of songs. It was written for a woman's voice, but my husband was so possessed by them that he changed words from masculine to feminine in many cases, in order to sing them. The other evening he sang at the house of Robert Bliss (first secretary of our Embassy) these songs of Granados, and the author himself was there, and played his "Goyescas" and his "Dances."

"He is a modest and simple soul, which in his case is also a big and ardent one. I am wild with enthusiasm about his music. It is modern and of a high order of musicianship in form, and inspired and sincere and original, with a real color of Spain, filled with longing, sadness, tragedy and depth of heart that the elemental Italian does not give us.

"My pen runs away with me, but I am now speaking of his opera, which has been submitted to M. Rouché, the future director of the Opéra here, who takes the direction on January 1, 1915.

"The opera, of course, is a tragedy,

and is based on the story passed into Spanish tradition of a famous Duchesse, who disguised herself as a Lorette (the nearest translation I can think of for the poetic 'Maja') to meet at the promenade outside Madrid, called the 'Florida,' a young officer with whom she had an 'intrigue.' She innocently coquetted with a young bull-fighter, who was deceived by her disguise, and made up to her, inspiring jealousy in her real lover. A duel ensues, and her officer-lover is killed. She has to bear him literally on the stage in her arms, dying. The duel takes place in the wings off stage, and the stage is empty, and one hears only occasional sounds of the combat. It is in one act and three scenes, with music all in between—intermezzos—preparing one for the scene to come.

"I know you know about Granados's music, but I thought you would be interested to hear of the opera. It is to be called 'Goyescas,' or 'Los Majos Inamorados.' He is very charming and very simple, like all people who are big enough not to measure themselves by little standards. This letter was interrupted yesterday by his visit to say good-bye. He said he must return to Barcelona to rest with his wife and children (whom he seems to adore) as he was overcome by the emotion of his visit here. He said he had come expecting little and being ready to have them put him off with promises, and so forth. He says the 'unexpected' success of his work had given him such emotions he was almost ill!

"He is a man of forty-six, with neat (!) and very thick black hair sprinkled with gray, with luminous large brown eyes, which seem to see what is not there. He has also a sense of humor, and is very human. He played for us his opera last Monday, and made prodigies of technique. One could hear the orchestra. It was a most thrilling hour.

"Saturday there was a lunch at the 'Blisses,' where was Schelling (whom I call his 'dry nurse,' he takes such care of Granados); also the Paderewskis. After lunch Granados played two of the 'Goyescas,' and Paderewski was not only delighted with the music, but also by the amazing technique of the composer. Granados has been decorated with the Legion of Honor, has had his opera accepted, and is acclaimed, all at one fell swoop, after years of waiting and teaching in Barcelona. It was like putting a race-horse to the task of a cart-horse."

A RATHER charming little story of the devotion of galleryites in London to one of their favorite singers is told by Robin H. Legge in the London *Daily Telegraph*, on first-hand authority, otherwise a "Perfect Galleryite," who writes to tell him of it.

It appears that frequenters of Covent Garden and Drury Lane have taken the art of Claire Dux, the gifted young German soprano from the Berlin Royal Opera, very much to their hearts. On hearing of her illness and recent operation three perfect and regular "Galleryites" invited many of their brethren whom they knew by sight in the gallery to sign for the fair singer a letter of sympathy. In due course came the reply, written in unexceptionable English, and included was a parcel of forty-one signed photographs of Miss Dux, one for each of the signatories. It seems that the promoters, galleryites for many years, invited only those around them to sign the letter whom they knew for certain to be regular attendants.

"They are a splendid lot, these perfect galleryites," comments Mr. Legge. "The pity is there are not more of them, as it were, all over the house!"

CONTINUED bad business is the cry from the Buenos Ayres opera season. At the Colon a revival of Weber's "Oberon" was but coldly received by the public, nor did "Faust" fare much better there because of the inadequate cast. Equally unsatisfactory is the box office showing at the Coliseum, where Mascagni's "Parisina," which was last season's most spectacular failure in Italy, has failed to arouse enthusiasm.

In the artistic balance a few individual performances stand out. Alessandro Bonci is a tower of artistic strength to the Colon, where also is young Rinaldo Grassi, who has been singing *Radames* to the *Aida* of Cecilia Gagliardi and the *Amonasro* of Carlo Galeffi. At the Coli-

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

seum Mario Sammarco has been singing *Amfortas* in "Parsifal" for the first time in his career.

CURIOUS experiments have been made recently by a French scientist, Dr. Marage by name, who is especially interested in the sensibility of the ear as regards certain musical sounds, to discover the nature of the sensations experienced by an audience of musicians, savants, literary men and society people while listening to the music of the sixteenth and seventeenth centuries performed successively on the pianoforte and on instruments of the period—the clavecin, clavicord, lute and viol.

For the purpose of obtaining the desired results, says the *Chemical News*, the 300 students attending the classes in the physiology of speech and singing at the Sorbonne were asked to note their physiological and musical impressions. Out of an audience of 300 only 142 replies were given in; that is to say, over 50 per cent. of the students either had no impressions or did not wish to write them down. The others, however, experienced very diverse sensations. The students who gave in their reports were divided as follows: Fifty-one professional musicians or singers, twenty-five cultivated persons, that is to say, persons with a good knowledge of music and studying it from a taste for it; thirty-four with no musical knowledge; thirteen scientific persons, professors, pupils of the Polytechnic School, of the Central School of Civil Engineers, or of the Sorbonne, and nineteen literary professors or pupils.

In the comparison of the reports given in, the cultivated listeners came out at the top of the list with seventy-seven per cent. of good impressions; singing teachers and other professional musicians came next with sixty-two per cent. The scientific pupils proved to be greatly superior to the literary; forty-seven per cent. of the first against 35 per cent. of the second gave in excellent impressions. "The literary people," Dr. Marage reports, "write long descriptions, interesting and agreeable to read, but it is often difficult to discover what are the sensations they experience. The scientific, on the contrary, have clear ideas expressed in a few lines. Concerning the physiological impressions, it is to be remarked that almost all the audience is at first disagreeably impressed by the thin and metallic sounds of the clavecin, then the ear gradually gets used to these tones, at first new to it, and then it finds in them certain qualities. The grave sounds of the viols are immediately agreeable to the audience."

Dr. Marage also noted "a curious phenomenon of suggestion." After a first performance it was decided to change the piano. The instrument was new and its tone, it was agreed, was not at all pleasing. Twenty musicians who had been present at the first performance expressed the desire to be present at the second performance, at which the same program was to be given. They were unanimous in declaring the new piano to be superior to the first one. But, for some reason not explained, the instrument had not been changed at all and so was the same at both demonstrations.

BOTH of Berlin's leading choral societies have announced their programs for next season. The Philharmonic Chorus, conducted by the admirable Siegfried Ochs, will sing at its concerts in the Philharmonie Brahms's German Requiem, Mozart's "Laudate Dominum," Bruckner's F Minor Mass, Berlioz's Re-

quiem, Reznicek's "Frieden" and Beethoven's Missa Solemnis.

The Sing-Akademie, on the other hand, under Georg Schumann's baton, will sing its conductor's "Ruth" at its first concert, in October; Beethoven's Missa Solemnis at its November concert; Bach's Christmas Oratorio in December; Prochaska's "Frühlingsfeier" in February; Bach's "St. Matthew Passion" (twice) and "St. John Passion" during Holy Week, and Mendelssohn's "St. Paul" late in April.

One of the tried and trusty battle horses of male choruses, Max Bruch's "Frithjof," may celebrate its golden jubilee at the beginning of the coming season. Written at Mannheim in 1864, it had its first performance in November of that year at Aix-la-Chapelle under the composer's direction. It made a pronounced success with its first audience and has been sung at hundreds of concerts since then.

BESIDES "Der Freischütz" Wagner's "Siegfried" will be given at the Zoppot Forest Opera at Langfuhr, near Dantsie, this Summer. Heinrich Hensel is to be the *Siegfried*, Frau Palm-Cordes the *Brünnhilde*, Herr Spiess the *Wanderer*, Herr Zador, *Alberich*, and Herr Kreuder, *Mime*.

In "Der Freischütz" the wild hunt in the Wolfsschlucht will be represented with a cinematograph.

WITH the thermometer at an uncomfortable and muggy 90 in the shade, Berlin has been demonstrating that its appetite for opera is insatiable. There are two Summer seasons of opera on this year, one at the Theater des Westens, where the "Ring" is featured, the other at the Schiller Theater, where a more catholic repertoire is being given, and both are said to be doing highly satisfactory business. J. L. H.

TO PLAY AMERICAN WORKS

Arthur Bergh Will Introduce Them in His Central Park Concerts

Arthur Bergh resumed his orchestral concerts in the Central Park Mall on Tuesday of this week and included in his programs for the week several compositions by Americans. Henry Hadley's "Culprit Fay," MacDowell's "The Saracens," Arthur Farwell's "Cornell Overture" and Mr. Bergh's own violin solo, "La Zingara," were among them. Mr. Bergh intends giving several important American works their first hearing during his season in Central Park.

It was announced last week that the College of the City of New York had granted the request of Park Commissioner Ward for the use of the great hall of the college when rainy weather prevents giving the concerts in the parks. Some of the city's armories will probably be put to the same purpose. Under the contract with the Musical Union concerts have to be given no matter what the weather conditions.

Paul Eisler Arrives from Vienna

Paul Eisler, the composer and conductor, arrived in New York on the *President Grant* on July 23 on a visit from Vienna, where he is the head of a music and art school. Mr. Eisler is the composer of a number of successful light operas, and one of his works, "Spring Girls," is on Andreas Dippel's list for production in New York next season. Another, "Anno 1814," is having a long run in Vienna. Mr. Eisler was assistant conductor at the Metropolitan Opera House in the régime of the late Heinrich Conried.

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Woman's Business Sense a Cause of Country's Musical Prosperity

Foresight and Ingenuity of Feminine Managers in Various Cities Responsible for Remarkable Enlargement of America's Concert Map—Some of the Women Impresarios and the Uplift They Have Accomplished in Their Communities

By ROBERT GRAU

ONE has heard and read much anent the surprising statements issued by Mr. John C. Freund, in which, as a result of persistent research, we are informed that the annual expenditure of the American public for music in various forms in this second decade of the Twentieth Century amounts to no less than \$600,000,000. To any one who has observed the part that woman has been playing in the last five years in the musical progress of the nation, such statistics were to be expected. Woman's influence and persistency, accompanied by no little display of public spirit, have operated to solve the greater problems in the musical world.

As the business department of the musical field in the United States is dominated by woman, some idea may be formed as to the cause of the unusual prosperity which obtains therein. In many cities where from three to six local impresarios provide the musical attractions, perhaps a majority are of the gentler sex, while in the smaller cities it is recognized that woman has brought the best music to a public that had been accustomed to journey to a large city—paying exorbitant prices for seats and transportation.

This is so true that as recently as fifteen years ago there were less than twenty-five cities which the stars of grand opera could visit on their concert tours, now there are more than 300—and the total increasing each year at an amazing rate. In this grade of city, 90 per cent. of the contracts made with musical attractions are assumed by women who take all the risk, do all the work. Unlike the men who direct the business side of musical events, the women are generally musicians, yet this does not mean that theoretical knowledge of music is a requisite for success in this line.

Outlet for Protégées

Mrs. Frederick H. Snyder, of St. Paul, has exerted an influence in the Northwest in a musical way that has made her name one to conjure with, and it is rather rare that any important musical event is offered under other auspices in any of the dozen or more cities which depend upon her for their musical fare. Known for many years as Nettie Snyder,

a singer of considerable ability, she decided early in her career that she could make her impress greater on the business side of the profession, though her purpose at the outset was to provide an outlet for a group of worthy protégées for whom she had undertaken to secure engagements (as Mrs. Snyder had been at the head of a conservatory at this period).

Starting by engaging the foremost vocal and instrumental stars and guaranteeing all stipulated sums, the invariable result was constructive, and when it was necessary for some one to come forth with a guarantee of \$60,000 for a week of grand opera by the Metropolitan Opera House stars, Mrs. Snyder assumed the prodigious task with a final result so favorable that up to a few years ago, when the tours of the Metropolitan company were discontinued, St. Paul was one of the few cities included in its route.

Through her prestige as an impresario, Mrs. Snyder has piloted several young men and women of the Northwest on the road to fame and fortune, and on a recent European visit placed three of her former pupils in foreign opera houses where already they have had considerable success. Florence Macbeth, who was one of the Chicago Opera stars last season, is one protégée of Mrs. Snyder who never tires of expressing gratitude, going so far as to proclaim St. Paul's woman impresario responsible for greatly changed conditions in several European cities, as far as treatment of our American singers is concerned.

Work in Northwest

The Misses Steers and Coman are considerably responsible for the musical evolution of the states of Oregon and Washington. Previous to the advent of these two women as directors, there were scarcely over four cities where a paying audience could be relied upon for good music. To-day there are more than thirty. Moreover, Seattle has become high in importance as a musical centre, having its own symphony orchestra, while the music festivals annually given in a half-dozen cities in each state have brought some of the world's leading singers and musicians to a portion of the country not so long ago regarded as wholly unmusical. To obtain a contract with the Misses Steers and Coman means

the end of all worry as far as that section of the country is concerned.

Time was when the few great musical events of a city would, as a rule, all come at once. The local theater management having no musical incentive and caring for nothing save for the hall rent, would permit a conflict of dates which would often result in months of musical famine followed by a succession of bookings causing financial loss for all. But now, the plan of granting no city a booking unless the local interests guaranteed to protect the coming attraction is but one phase of woman's superior business direction. The expansive publicity system, the subscription course plan that assures a half dozen widely different musical attractions at less than theater prices, and the house-to-house canvass are a few of the innovations that have caused woman's régime in the musical world to be crowned with success.

In the Ohio Field

Ella May Smith, of Columbus, O., is a power in the musical circles of that city. It is impossible to record all the many innovations which this woman has gradually evolved and without which financial success in Columbus—and to a great extent throughout Ohio. Erstwhile musical critic of a leading Columbus daily newspaper and correspondent for prominent musical publications, Mrs. Smith became acquainted with many of the visiting musicians and their business representatives and was induced to assume the local direction for a few of these.

Up to that time Columbus was ignored by the majority of the greatest stars in the musical world, while the large orchestras such as the Boston Symphony, the New York Symphony and others would not stop anywhere in Ohio east of Cincinnati, so that the music lovers of the many good-sized towns in that state were forced to go to the Metropolis to hear them. Now Columbus is good for a capacity audience once a week and receipts varying from \$2,000 to \$5,000 a night are common, while the festivals given each year are events of national importance.

Besides looking after the musical entertainment of the capital city of Ohio, Mrs. Smith has brought the best music to not only the dozen or more cities of large population between Buffalo and Cincinnati, but has added as many smaller towns, where heretofore such a thing as a thousand dollar audience was unheard of and where to-day a Schumann-Heink or a Josef Hofmann will draw two and three times as much.

Establish Concert Bureaus

It is not surprising that Mrs. Smith has added a musical bureau to her activities and this is true, too, of a score of women whose success in concert direction has created a demand for such bureaus in cities where as recently as ten years ago such a venture would have been accounted ridiculous.

The Smith family has musical representation, however, in other states than Ohio. Ella May Smith is no better known than is Mai Davis Smith, of Buffalo, of whom it is said that the musical map of New York State has been doubly enlarged because of the many cities and towns where she has "blazed the trail" by sacrificing her larger interests in order that the best in music can be available to the small town public. This manager once wrote to a New York impresario pleading for a smaller artists' fee for a city near Buffalo adding, "If necessary you might add a hundred or two to what I must pay in Buffalo, and Rochester, I am sure, will also help, so that we can add to the territory in between for the best musicians." In the City of Cleveland, O., Adela Prentiss Hughes lays out the annual musical fare for one of the ten most lucrative "stops" on the musical map. One can remember when Cleveland was relegated to fourth place in Ohio's status as a musical center, but this was in the days when theatrical methods obtained. However important the attrac-

tion, only ordinary advertising was allotted to it and the box office would open only two or three days before the performance. Woe to the *avant courier* who would attempt to interfere with the local management's policy in this respect!

Resented Non-Professionals

Woman at the helm has been accompanied by no little warfare, in that the commercialized managerial system threatened an embargo against what is called the vicious outside influence of non-professionals. This meant that bookings were refused to musical attractions save on a percentage plan and more often than not the "Opry" house was refused on a rental basis, for the local men realized that a nominal rental was a poor compensation for the financial loss entailed to the theatrical companies. When a Tetrassini or a Paderewski drew a \$5,000 audience it was a certainty that for several nights before and after attendance at the playhouse would be affected.

Adela Prentiss Hughes was too valuable an asset for the visiting singers and the big orchestras, however, and if the "Opry" house was not available at a reasonable rental, Mrs. Hughes was told by the musicians to adapt herself to conditions and make the best of them. Having refused to grant the theatrical managers a sharing contract this woman manager secured Gray's Armory with a vast seating capacity. Here all of musical Cleveland flocks *en masse*, for with the increased seating capacity came reduced admission prices.

What Mrs. Hughes has done in Cleveland other women have accomplished in a score of cities. Convention halls, armories and skating rinks—some seating as many as 10,000—have replaced the smaller theaters and halls and with the change permanently effected the woman impresario has invariably organized a musical club, a singing society and in many instances a woman's orchestra.

In California the woman impresario has made her impress greater than in any other state. There are twenty-two musical clubs in the state outside of San Francisco and Los Angeles. These twenty-two clubs provide their own audiences for the musical events of a year, and this means that they select as many attractions as the cities can stand, transact their business with the musical bureaus, direct—and the result has been truly amazing. These women once a year have state conventions and as an entity constitute a force for uplift best described by Mrs. Phoebe Hearst in addressing some 12,000 of these women at the Berkeley Greek theater.

Said Mrs. Hearst: "California to-day can claim more celebrated musicians as permanent residents than any of the Eastern states save one—New York—and this is due to the influence of the women's clubs—such as the Saturday Club of Sacramento—now emulated all over the state. Here 5,000 women have organized themselves into one vast audience and the business methods of its officers have created a new musical era which during the 1915 Exposition will be revealed to mankind all over the world."

In every state these women's clubs abound—hundreds of them in cities of less than 20,000 population, and at the head of each a woman has distinguished herself to the extent that the middleman

[Continued on next page]

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Woman's Business Sense a Cause of Country's Musical Prosperity

[Continued from page 13.]

has been wholly eliminated from all business association with local musical events, and this has undoubtedly created a nation of music lovers.

In the South the reign of woman musically has brought about conditions bordering on the sensational. Two women are responsible for much of the musical record of Atlanta, Ga., both of them officers of the local orchestral association. One is the president, Mrs. John M. Slaton, wife of the Governor of Georgia, the other is Mrs. John L. Meek, vice-president. These women were sponsors for Atlanta's Philharmonic Orchestra and for its music festival society and when a \$10,000 guarantee fund was required at the outset they made a personal canvass among the business men of Atlanta.

In Memphis Mrs. E. B. Douglass has revolutionized the musical situation. Mrs. Douglass has regulated the output so that one is no longer asked to patronize the visiting opera company and a great symphony orchestra in the same week. As Mrs. Douglass is affiliated with the ladies who manage musical affairs in Nashville, Birmingham and Chattanooga, conflict of dates is avoided by what these women justly call "team work."

Hattie B. Gooding, of St. Louis, though only active a short time and handicapped by the non-existence of a large auditorium in the big Missouri town, has so greatly improved the musical status that the season of 1913-14 is notable for the first visit to St. Louis of many great artists whom Miss Gooding has induced to accept guarantees, which this woman, as the head of the Wednesday Club, is in a position to offer. She has a suite of offices in the Kenloch Building where a group of assistants may be seen any day busy with the mailing of advertising matter for the forthcoming appearances of famous stars.

In Chicago Alma Voedish and Gertrude V. O'Hanlon are among the musical campaigners. Both women make extensive tours of the West each year, arranging bookings for the ar-

tists whom they control, and they transact much managerial business in the course of a year.

Music for People

One woman in Des Moines, Ia., has truly brought the music of the masters to the very doors of all the people. Frances Wright was already known for her work in Chicago and Milwaukee where through the medium of the phonograph she had created a saner appreciation of music among school children. At present Miss Wright is supervisor of music in public schools in Des Moines. With the aid of thirty talking machines she conducts boys' and girls' glee clubs in three high schools also utilizing an orchestra in each. In the same city Mrs. F. D. Hersh and Flora Dunlap have created a guarantee fund for what are called community concerts. The ladies have leased the vast auditorium in the Iowa city and as a result of its enormous capacity and the financial aid they have mustered up, are enabled to present a competent orchestra, and chorus and well known soloists, with no seat in the house costing more than a dime.

Myrtle Irene Mitchell holds forth at Kansas City, Mo., and a vigorous example of woman's domination in the musical world is she. In other days when the local management for musical attractions was in the hands of the theatrical interests, one auditorium would be utilized for all alike, wholly ignoring the needs of respective organizations. Thus an intimate song recital would be heard in the same hall where grand opera or Sousa's Band held forth, but Miss Mitchell changed this policy so that opera is given in the largest theatre. Festivals and vast musical organizations are placed in the big convention hall, while song recitals and chamber music are heard in the smaller playhouse or in a hall adaptable to such.

Activity in Texas

In Fort Worth, Tex., Mrs. T. H. Wear is in charge. The head of the Harmony Club, Mrs. Wear has her audience practically assured from its members and as a further asset, branch musical clubs are now organized in all the towns in Texas within 100 miles of Fort Worth, so that when Mrs. Wear has an unusual musical event special arrangements are made to transport the out of town members to the larger city with little or no added expense.

A similar policy obtains in Dallas where Harriet Bacon McDonald is in charge of the business side of the musical season. Dallas has the reputation of being a musical gold mine. Yet before woman was in charge save for the interest of Robert M. Watkin, a leading music dealer of Texas, no one would think of venturing that far South without a guarantee and there was no one to attend to the canvass. Now guarantees are not asked for Dallas.

Operatic Numbers on Pittsburgh Festival Orchestra Programs

PITTSBURGH, July 27.—Two numbers from Planquette's "Chimes of Normandy" were sung at one of the concerts of the Pittsburgh Festival Orchestra last week by the members of the Columbus Opera Company of Duquesne Council of the Knights of Columbus, an organization composed of some very talented singers. The soloists were Miss Kusebauch, Marie Sybert, Mr. Rogers and Edward P. Riehl and J. Coates Lockhart. Another interesting event of the week was the appearance of J. William Filson, baritone, who

sang with orchestral accompaniment the "Evening Star" song from "Tannhäuser" and was obliged to repeat it. He also sang a group of songs, with piano accompaniment, comprising "Die Lotusblume," Schumann; "The Erlking," Schubert, and Hoffmann; Reichardt. Carl Bernthaler, conductor of the orchestra, continues to give programs that attract large audiences each night.

E. C. S.

MISS PETERSON OF OSHKOSH

Wisconsin Asks Recognition as Birthplace of the Successful Singer

MILWAUKEE, July 25.—Wisconsin people interested in music are anxious that the Badger State be given due credit as the birthplace of May Esther Peterson, who has just been engaged for the Opéra Comique in Paris for the coming season. The dispatches speak of Miss Peterson "of Boston," "of Chicago," and of other cities, but as a matter of fact she is a native of Waupaca, Wis., and spent her girlhood in Oshkosh, where her father worked as a Methodist minister and evangelist.

Inasmuch as Miss Peterson received her first musical training in Oshkosh, the "Sawdust City" believes it no more than fair that in the future it shall be written "Miss May Esther Peterson of Oshkosh, Wis." Miss Peterson sang in the First M. E. Church choir and acted as organist at Oshkosh for more than six years and then went to Chicago, singing in churches to pay her way. Her father died before she made up her mind to take up grand opera.

After teaching in the conservatory in Chicago in which she herself had studied, Miss Peterson proceeded to Florence, Italy, eight years ago. Now she has reached the ambition of a lifetime by being engaged for the Paris Opéra Comique. Miss Peterson's mother is a resident of Boston, Mass. Clara Peterson, a younger sister, is in Paris with the prima donna, studying pianoforte.

M. N. S.

Operatic Achievements of Paolo Guetta's Pupils

MILAN, July 5.—A number of pupils who have had their vocal training with Paolo Guetta, the Milan teacher, have filled important engagements in continental opera houses, among them Elena Bianchini Cappelli, soprano, who was engaged by La Scala in Milan for three years. Cesira Ferrani, another soprano, created at the Scala the part of Mimi in "La Bohème" and Méliande in the Debussy opera. Pierre Cornubert, tenor, is now singing in France after making his debut at the Lyric Theater in Milan. Mario Gillon, tenor, is at the Paris Opéra. Kurt Gutmann, baritone, has sung at the Berlin Opera and in Dres-

den. Maria Kozłowska, Maria Martelli, Gina Candi and Matilde von Herlich, sopranos; Remo Sangiorgi, tenor, and Giuseppe Serrini and Tullio Quercia, baritones, have also entered successfully upon their operatic careers. Margherita Henderson, an Australian lyric soprano, has made an auspicious debut in "Faust" and "Traviata," and an American tenor, William Green, of Chicago, who is still studying with Maestro Guetta, is to make his debut next month.

Soloists in Ocean Grove Concert Win Applause

OCEAN GROVE, N. J., July 23.—The popular concert at the Auditorium last evening presented Marie Saville, mezzo-soprano; Arthur Parker, violinist, and Edward F. Johnston, organist, as soloists, and the Criterion Male Quartet, Messrs. Harvey Hindermeyer and Horatio Rensch, tenors; George Warren Reardon, baritone, and Donald Chalmers, bass. Miss Saville scored in an aria from Massé's "Paul and Virginia" and the "Habanera" from Bizet's "Carmen." Mr. Hindermeyer sang Reichardt's "When the Roses Bloom" finely and Mr. Chalmers, Secchi's "Lungi." Mr. Parker played pieces by Vieuxtemps and Kreisler. The quartet was much applauded for its singing of Buck's "In Absence," Sullivan's "Lost Chord" and Van de Water's "Sunset." Mr. Johnston played his own "Midsummer Caprice" attractively. The second half of the program was given over to "The Storm," played by the official organist, Clarence Reynolds.

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MAUDE KLOTZ THEORIZES ON THE ART OF SONG

Importance of Complete Mastery of the Poetic Contents of a Piece—An Essential Often Neglected—The Inartistic Encore—Miss Klotz's Work in Concert and Oratorio Field

IF it has been difficult in years past to provide opportunities in our country for young girls with operatic aspirations before they have been tried on the smaller stages of Italy and Germany, the unfortunate state of affairs has, to an extent, been balanced by the chances which native singers have had open to them in the concert field. For success in the latter department of vocal activity has been attainable, provided the aspirant has had the gifts and the equipment. The careers of such noted American singers as Mme. Rider-Kelsey, Christine Miller and Reinold Werrenrath, for example, have been made without the foreign prestige which would have been required of opera singers.

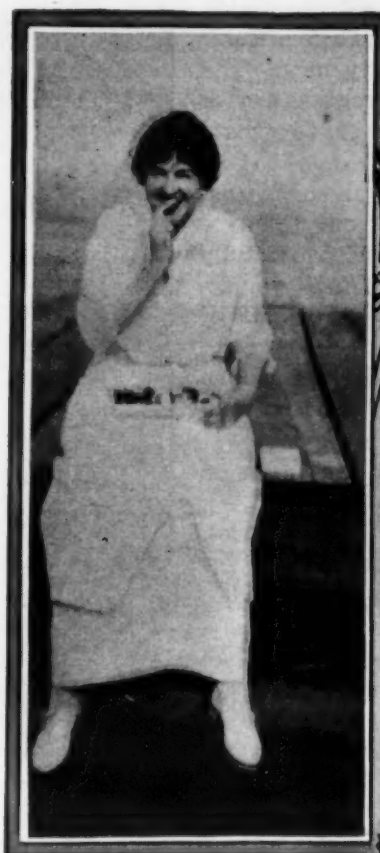
And in line with this comes the case of Maude Klotz, a young Brooklyn girl, who, in the short space of three years, has made her way to the foreground in the concert field. Miss Klotz has worked hard and conscientiously to attain this position and she is of the type that keeps on working all the time.

The Summer finds Miss Klotz resting with her mother at Belmar on the Jersey coast. The average prima donna, especially when she "arrives" in her early twenties, is a self-important and self-centered personage. Not Miss Klotz, however. She is a "regular American girl," keen, live, democratic and straightforward.

Certainly, Miss Klotz assumed no diva-like manner one day last week when she sat on the sand under a big umbrella and talked with a *MUSICAL AMERICA* man who chanced to be at the Jersey resort for the day.

"Do I believe in working in the Summer? Not all the time, naturally. I do a good deal of thinking in the Summer as to my next season's labors. I am beginning to realize what a very serious business it is to get out into the world with singers who have been in the field for many years. To sing in an oratorio a part that they have done a hundred times, and make it authoritative—sometimes I'm doing it for the first time—is not easy. That's why I think that great oratorio singing must be the result of long experience. It is very hard to acquire real oratorio style and I devote myself to it whole-heartedly, I assure you."

This Spring Miss Klotz was soloist at the Columbus and Keene (N. H.) festivals and there she had an opportunity to experience the widely varied demands made upon the concert artist. Singing an oratorio one day, a recital program the next, a miscellaneous list embracing arias, with orchestral accompaniment, the next, is



Maude Klotz the Young American Soprano, on the Beach at Belmar, N. J.



arduous work. "I love to sing with orchestral accompaniment," remarked the singer, "it spurs me on and I feel that I have a more firm grasp than with piano. Somebody asked me recently, when I mentioned this, if I had operatic ambitions. I don't really know yet, though I enjoy singing arias very much."

Mastering the Poem

"I think I am most at home, however, in my songs. Songs mean a great deal more to me than the simple delivery of certain notes to certain words. How few artists are thoroughly familiar with the poems of their songs! I have always read poetry with the keenest interest, and so, when I get a new song, I spend much time studying the poem. I must make every bit of color in the words part of myself, before I feel that I can sing it satisfyingly. What chance has a singer of getting the composer's musical message to her audience until she has first assimilated the musical and poetic thought herself? I am a crank on this, and many songs which I feel I could sing advantageously (that is, as regards the public's applause) I do not offer, for the simple reason that I find the text wanting in poetic thought, or the music unsuited to the poet's idea."

"The great *lieder* singers, like Julia Culp and Elena Gerhardt, have shown our audiences what it means to penetrate deep into the inner meaning of a song. They have made it more difficult for American singers to 'make good,' and we should be grateful to them for having done so. To attempt to sing Brahms, Wolf, Schubert, Schumann or Liszt after only superficial study is little short of criminal."

Ability as a pianist and a generally good musical training have been an important aid to Miss Klotz, and the study of languages is something of a hobby with her. She is an almost rabid enemy of the encore.

The Foolish Encore

"Why will singers insist on adding extras to their programs all the time?" she asks. "To me it is ridiculous to present a

recital program, carefully arranged as to the moods embodied in the various songs and groups, and then, after the first group, sing a silly little song, which is not only out of place but frequently destroys the entire artistic sequence. If singers were to give encores that fitted into the scheme, that carried on the mood of the song they had just finished, there might be some excuse. But unfortunately we have a type of song which is known as an 'encore song' and it is generally a stupid little piece of no musical or other value."

"And then, too, to add something after the first or second group when you still have fifteen or sixteen songs to sing! I have made a rule for my recitals and I as going to carry it out. If there are any encores they will come at the end of the program, and those who wish to hear them may remain and do so. But to destroy a program scheme is not only inartistic but often fatal and tires a portion of the audience before the regular list of songs has been sung."

A. W. K.

Next year's festival of the General German Music Society will be held at Chemnitz.

Margaret Shirley, Soprano, Sings to Audience in Her Home City

Margaret Shirley, the talented young soprano, who is to make a tour this season under the management of Annie Friedberg, gave a concert in her home town of Xenia, Ill., on July 21 for the benefit of the Methodist Church. The auditorium was crowded to its capacity. Miss Shirley's program included an aria from Mozart's "Nozze di Figaro," which served to show the degree to which she has mastered the art of *bel canto*. Her second aria, "Mon coeur s'oeuvre a ta voix" proved her capability for dramatic expression. Among the other songs which displayed the sweetness and flexibility of her voice were Moir's "When Celia Sings" and Hildach's "Lenz." As encores Miss Shirley sang two old time ballads which delighted her audience, "Kathleen Mavourneen" and "Keys of Heaven."

Violinist Gittelson to Make American Début, November 8, in New York

Frank Gittelson, the American violinist, who has been so successful in Europe, is to make his New York debut on November 8, with the New York Symphony Orchestra. At present Mr. Gittelson, accompanied by his mother and sister, is spending his vacation at Warnemünde, on the North Sea, Germany. Immediately after his vacation the young violinist will busy himself with his programs for his tour of the United States, which will be under the management of the Wolfsohn Musical Bureau.

Two Philadelphia Orchestra Players Recovering from Appendicitis

PHILADELPHIA, July 18.—Two members of the Philadelphia Symphony Orchestra and also of the Philadelphia Band, which gives Summer night concerts on the City Hall Plaza, are recovering from operations for appendicitis which they underwent within a few hours of each other. They are Christian Rodenkirchen, solo cornetist in the band and trumpeter in the orchestra, and Otto Henneberg, French horn player and composer.

Albert Spalding Returns

Albert Spalding, the American violinist, arrived in New York on the *Kronprinzessin Cecelie*, July 22, after a long absence during which he has made a successful tour of Scandinavia, Russia, Germany, France, England, Italy and Egypt. He will tour America under Antonia Sawyer's management next season.

New York Début of the Sevcik Quartet.

The Sevcik String Quartet, which R. E. Johnston has arranged to bring to America for thirty concerts beginning January 4, will make its first appearance in New York at Aeolian Hall on Tuesday afternoon January 5.

Frieda Hempel is one of the singers that have appeared at the Kursaal Concerts at Ostende this Summer.

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New York, August 1, 1914

DOCTOR ABORN

MUSICAL AMERICA last week announced the purpose of Milton and Sargent Aborn to inaugurate an opera school next season, in connection with the Century Opera Company, in New York. It is quite meet that Milton Aborn, who proposes the plan, and who has deplored the necessity of going to Europe to find even American singers for opera in America, should be the one to take definite action to remedy this unfortunate condition.

With an opera school directly in connection with the opera company it would seem that an excellent step in a practical direction would be taken, for there will, undoubtedly, be plenty of opportunities of trying out new singers, even on short notice, in ways not dangerous to the total production.

There would be little sense in America wishing to be provincial and exclusive in the matter of operatic training and singing. It is an age of broad thinking and doing, and opera is a broad, international art. The condition to be deplored and corrected is an absolute slavish dependence upon Europe for singers, young and old, for our operatic institutions. Under the right conditions, and with the requisite preparation and experience, it must be broadening for any one aiming at a world-success in opera to have experience in different countries. Such an institution as the Aborns propose should, however, help to strike a balance in placing America where it should be in this respect in relation to other nations.

DEFINING GREATNESS

As related in "Echoes of Music Abroad" last week, Gerald Cumberland, the English critic, is troubling himself over what constitutes supreme greatness in

art. His discussion, so far as recorded, deals entirely with musicians, in whose art the difficulties in the matter may be greater, perhaps, than in that of the poets, who are driven to the necessity of putting down concrete thoughts.

It is virtually nothing more than the old discussion of the relative place of content and technic. Mr. Cumberland seems to offer nothing particularly new. The chief qualities which make for supreme greatness, with him, are variously described as the power to create emotional thought that relates itself not only to the externals of existence, but "which reveals or partly discloses some of the fundamental truths of our spiritual existence"; the power to "think and feel profoundly about human destiny"; the faculty of being "impersonal"; and, again, "breadth of sympathy and depth of understanding."

Similar expressions have been so frequently employed in the past with regard to the same matter that, arguing from consensus of opinion, a solution of the question in such terms as these would seem almost trite.

Who does not recognize, as Mr. Cumberland does, that the mere painter of external scenes or the depicter of personal lyrical moods never can be the world-leader, however highly finished he may be as an artist. Exquisite perfection of expression does, for a time, lead some persons astray, but such impressions never have any great permanence. Lyrical artists, poets especially, sometimes live down the ages with singular vitality, through the fervor with which they have expressed universal human emotions, but we do not place them with the Æschylus's and Dantes, who have summed up human and divine relations with almost superhuman breadth of vision. In treating of the lyrists, Mr. Cumberland is treading close to the borderlands of the province when he would include Chopin among these lesser people, for Chopin was the master of many deep secrets.

As the tone painter and the mere lyrist necessarily exclude themselves from the sphere of the highest greatness, so also does the philosopher in tone, who usually ends by becoming a bore and a nuisance.

Surely no one less than the true seer in any art can be placed among the few greatest, however skilful he may have been in the use of his expressive power. The seer must naturally present the qualities called for by Mr. Cumberland. He should, in some measure, sum up the breadth and diversity of life in the external universe, but it is absolutely essential that he should not fall short of revealing the deep and eternal roots which all life strikes into the infinite unity. This is a matter of intuition and vision purely, and must be an immediate inspiration to the faith of mankind.

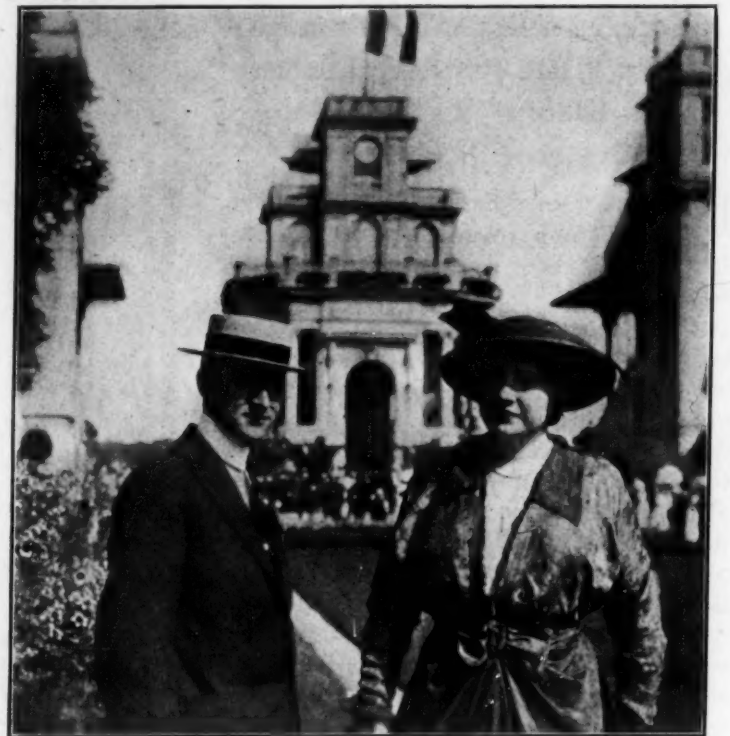
CANNING "CANNED" MUSIC

Since the recent triumph of real, fresh music over the canned article in connection with the public school dances in Jersey City, we may feel encouraged that this practical, machine-made age is not going to enforce a complete domination of the mechanical aspect of music over the traditional kind. When the City Commissioners announced that "canned" music was to be substituted for the orchestra provided by the Board of Education for dances conducted under the auspices of the School Extension Committee, it brought forth a howl which eventually terminated the experiment. The announcement of the intention to install the talking-machines brought forth from the dancers the protest that they could dance to such music at home, which goes to show that for all the astounding usefulness of the phonograph, it is regarded by the people themselves who use it as, at best, only a substitute for the original thing.

It is difficult, in fact, to imagine that enough rhythmic punch could be obtained with the phonograph for a dance of some size, though the present contingency may set the inventors to work to overcome this disadvantage. At all events, we are assured that our common musical life is not in danger of being immediately relegated to the machine.

Scriabine, from the musician's standpoint, has been working for some time to establish the ultimate relation between music and color. In fact, he now says that he has done it by "intuition," which is probably the only way that it ever can be done, even with approximate success. As workmen tunneling a mountain from opposite sides meet in the middle, Scriabine is now met by a painter, who also explains that he has broken down the barrier between music and painting, and has isolated the "pure emotion" of music, and stated it in terms of color. It will be a safe wager that a considerable gulf exists in the color results of the two men. Such an outcome, perhaps, would not disprove anything, as it is art and not science that is being dealt with. It is extremely doubtful that any one will succeed in convincing the world of the truth of an exact system of correspondence between sound and color.

PERSONALITIES



Julius Daiber in Paris

The position of general secretary to a large opera company is one that entails large responsibilities, broad executive powers and almost no public recognition. This is particularly so in the case of Julius Daiber, general secretary of the Chicago Opera Company, who has filled that exacting position under Directors Campanini and Dippel with gratifying results. Mr. Daiber, with Mrs. Daiber, is seen in the accompanying snapshot made by Howard E. Potter in Paris a few weeks ago.

Safonoff—It is said that Wassili Safonoff, the famous Russian conductor, now more than sixty-one years old, still practices for five or six hours every day on the piano.

Spencer—At Bad Nauheim, Germany, where she is taking a rest after her tour of America, Eleanor Spencer, the American pianist, has been sitting for a bas-relief bust which a German sculptor of the University of Siessen is making of her.

Lee—Cordelia Lee, violinist, will return to America the beginning of September after a Summer's work in Dresden. Her particular recreation has been swimming. Miss Lee will open her American tour with the Maine Festivals at Bangor and Portland.

Friedberg—Carl Friedberg, the German pianist, who Americans will have occasion to hear this coming season, is an accomplished linguist and speaks, besides his own, four languages fluently. It took him about four months to learn to converse in Italian and Spanish, while English and French, of course, are like his own mother tongue to him.

Shattuck—Arthur Shattuck seems to be the Burton Holmes of the pianists, for he has played in all the capitals of Europe and many of the most important foreign cities. He has also toured Iceland, climbed Mont Blanc, camped in the Sahara Desert and made a tour of the Holy Land. Prior to his concert season in America Mr. Shattuck will appear in concerts in England.

Gamble—The celebration of Independence Day in the South is considerably less noisy than in the North, but while in Macon, Ga., eating his breakfast the morning of the Fourth Ernest Gamble was just remarking to his concert company how restful and quiet it was, when just outside was heard four sharp revolver shots. Mr. Gamble thought this was the belated beginning of the celebration, but after breakfast found a man shot dead on the pavement.

Arral—Blanche Arral, the coloratura-soprano, formerly prominent in grand opera, reported to the New York police last week that she had been beaten into insensibility and robbed of some \$200 in her office at Forty-seventh street and Fifth avenue. She described her assailant as a well-dressed man, six feet tall, who went to her office ostensibly to purchase some of the tea for which she is agent. In private life Mme. Arral is Mrs. Hamilton Bassett, of Orange, N. J.

Eames—Emma Eames and her husband, Emilio Gogorza, who are to sing at the Maine Festival in Portland and Bangor in October, have taken a house for the Winter at Bath, where Mme. Eames's parents used to live. In a recent letter to a friend this American soprano thus referred to another famous Maine prima donna: "Poor Nordica! I am sure we must all feel the same about her and her tragic and lonely illness from which death must have been a deliverance. Her only joy must have been to die almost in harness."

Flonzaley—What seemed to impress the Flonzaleys most on their last Western tour was the size of the audience that greeted them in contrast to the limited support recorded them on two years previously. Fresno furnished an example. "Chamber music," commented Ivan d'Archangeau, in a Los Angeles interview, "is not amusing, and it requires a cultivated audience. In Fresno a Buffalo Bill show was playing against us, and, personally, I would rather have been a member of Buffalo Bill's audience than of ours. But nearly a thousand people came to hear us. And something like this was our experience throughout the West."

POINT and COUNTERPOINT

MUSICIANS will at once recognize the characteristics of a new species of human kind, the origin of which is traced by James L. Ford in *Vanity Fair*.

This is the species of the Hoot-Owl, which, as Mr. Ford points out, is "allied to the High-Brow, but a great deal more deadly. Hoot-owlry is the science of talking learnedly about things of which the speaker is profoundly ignorant."

Just so. And anyone who wants to hear the Hoot-Owl in action need only stand outside one of our concert halls or opera houses while the audience is pouring out.

Apropos of this topic, we are informed by a middle western reader that "Lohengrin" was being given not so very long ago in a small town out West by a visiting company which essayed the Wagner work with a dozen singers and an orchestra composed of several strings, an oboe, cornet, trombone and piano.

After this matinee the local critic assured the managers of his keen enjoyment and the performance, and further remarked:

"This only goes to show what nonsense it is to say that Wagner's orchestra drowns out the singers."

"Why did so many people in the audience yawn all at once just now?"

"Didn't you notice that the critic over there in the front row yawned first? Everybody else wants to show that he, too, is a musical sharp."—*New York Evening Post*.

Charles H. Spurgeon, the famous preacher, was once asked:

"Would a man go to heaven who learned to play the cornet on Sunday?" "I don't see why he should not," was the characteristic reply, "but I doubt whether the man next door would."

"I'm sure my daughter is going to be a great singer some day."

"Is that so?"

"Yes, she's always quarreling with her mother, who tells me it is absolutely impossible to manage her."—*Detroit Free Press*.

Contrapuntal conversation was an art of Rossini, as exemplified at a dinner in Paris at which the noted composer was observed to remain silent and absorbed, as the *Etude* recalls.

A banker, who was on anything but friendly terms with Rossini, passed some savories to the lady on his right, saying:

"I have already eaten as many of these as the Philistines slain by Samson." "Yes, and with the same weapon," interjected Rossini.

"Your wife doesn't sing as much as she did a few years ago, does she?"

"No. We have two children now to take up her time."

"What a blessing children are, aren't they?"

Scene: A village concert.

Young girl is announced to sing "Autumn" and unfortunately, when negotiating the first line, "Ten thousand leaves are falling," finds that the key is too high for her.

There is the usual modified applause when a singer breaks down, and the accompanist gently modulates into a lower key.

The local auctioneer takes advantage of the pause by exclaiming:

"Start her at five thousand!"

Few juveniles enjoy the devotion to music exhibited by Marie Morrissey,

the concert contralto, who when a small girl remarked one day:

"Mother, if I make my bed, then give the collie a walk, please may I come in and practise?"

* * *



(By Courtesy of Judge)
Fishing's Good

Tommy (to piano tuner)—Can't ye fix that piano somehow so I won't be able to practise for a while.

* * *

Alexander Russell points out that the attitude of the ordinary mind toward pianists is typified by a story told by Harold Bauer of another pianist equally famous and well known to American audiences. This pianist was traveling from Chicago to Denver on the Overland Express on his last American tour.

In the smoking compartment of the Pullman he was engaged in conversation by a jovial commercial traveler. In keeping with the free masonry among commercial travelers, the drummer told the pianist all about himself, his line of wares, his territory and the sales he was making.

The pianist listened with respect and began to feel ashamed of his unworthy profession. Finally, with generous condescension, the drummer opened the following dialogue:

"What is your line, my friend?"

"Oh, I'm just a pianist."

"A piano player, eh? Where are you going now?"

"To Denver."

"Got a job there?"

"Yes."

"How long do you stay in Denver?"

"One night."

"Do you mean to tell me you travel all the way from Chicago to Denver just to play the piano one night?"

With increasing shame the artist admitted the fact.

"Where do you go from Denver?"

"To San Francisco."

"Play there only one night, too?"

"Yes, only one night."

"You mean to tell me that you go from Chicago to Denver to play the piano one night, then travel a thousand miles to play one night more?"

"Yes, that's what I do."

"And you never get a job longer than one night?"

"Rarely."

The commercial one removed his cigar, gave his vis-à-vis a look which suggested both astonishment and contempt and observed:

"Well, I'll be damned!"

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WARNS AGAINST FAKE SINGING TEACHERS ABROAD

I WOULD advise any young man or woman preparing for a musical education, and especially one contemplating going abroad to study under "the old established masters," to have a twenty minutes' talk with Homer Lind. It would be worth while, says a writer in the *New York Telegraph*, and probably save a lot of time and money and guard against many of the bitter experiences encountered by the average foreign musical student in Europe.

Mr. Lind, formerly of the Metropolitan, was identified with grand opera for twenty years before he forsook that field for vaudeville.


"Nowhere can so many fake singing teachers be found as in the musical circles of Europe, and their chief delight is an American pupil," said Mr. Lind.

"When I first went to the teachers in Europe they tried their best to ruin what voice I had. One man looked down my throat. 'Ah, you've got tonsils,' he said, as though making a great discovery. 'You must have them taken out.' He was very profound, and I said to myself, 'This man knows something.' Six months later I was going to a throat specialist and my throat looked like a piece of Hamburger steak. Half the doctors of Europe don't charge the students any fees. They are glad to practice on them, and it is sufficient remuneration to say, 'Madame or Professor So-and-So is sending pupils to me to be treated.'

"One teacher will say, 'Stick a coin (the larger the amount of the coin the better they like it) on your tongue and say, 'Ah.' And another will tell you to make the roof of your mouth resemble a dome. One old man had me holding my arms up and hopping like a frog

catty-corner across the room while I took a deep breath. If I had remained with him I might have become a first-class acrobat. Another 'famous teacher' I recall very well, required five dollars to be placed on the table before he would talk. I coughed up five and he told me funny stories—stale ones at that—for twenty minutes.

"We have some wonderful voices in America, and the time will come when American instructors will be recognized as the equal of any to be found in Europe. Americans are quick to learn and quick to catch on, and they will not always bow to these mountebanks of the musical world. Another thing, we will one of these days have stock opera companies, which will be of great benefit all around."



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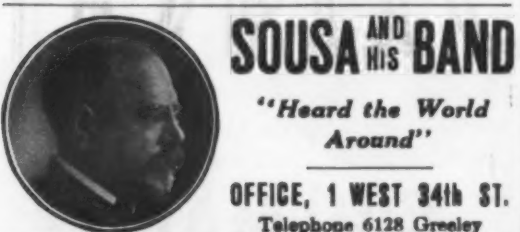
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AN EXHAUSTIVE HISTORY OF OPERA IN ITALY

NO operatic chronicle brought to light in recent years has contained a greater wealth of information than Arnaldo Bonaventura's "Saggio storico sul Teatro Musicale Italiano," which was brought out not long ago by Raffaello Giusti, the Leghorn (Italy) publisher.* The book, as its title implies, is an exhaustive account of Italian opera, opera composers and operatic institutions from the establishment of the lyric drama in 1600 down to the present day.

Beginning with a survey of the causes and conditions surrounding the "sacre rappresentazione" of preoperatic days, the volume treats engagingly and with authority of those semi-dramatic forms vitalized by music which paved the way for the achievements of the Florentine Camerata at the close of the sixteenth century—intermezzi, pastoral plays, comedies with music and related forms. Thereafter follows a discussion of the efforts of the aristocratic amateurs of Florence to revive the Greek drama, the consequent invention of opera, and the rapid momentum of popularity which this new art form gathered.

*"Saggio Storico sul Teatro musicale Italiano." By Arnaldo Bonaventura. Paper, 415 pp. Published by Raffaello Giusti, Leghorn, Italy.

The individual opera houses, which grew up like mushrooms in the leading Italian cities as soon as opera reached the people, are enumerated, and there are accounts of the most famous singers who flourished in the great period of virtuosity which followed the career of Alessandro Scarlatti. Later chapters follow the fortunes of Italian operas and singers in England, France, Germany and Russia, while the book is brought to a close with the story of the rise and fortunes of the most famous Italian houses of to-day, of the most famous interpreters of Italian opera during the nineteenth century and a dissertation on the changes of taste which have come to prevail in Italy since Wagner revolutionized operatic conditions.

The wealth of detail in each of these chapters is astounding. Great numbers of the operas and composers touched upon are totally unfamiliar even to the reasonably well equipped student of musical history. For reference the work is invaluable, and not the least noteworthy and important of its features is the list of opera houses in Italian cities—even those of subsidiary importance. The book is written with facile grace of style. It is to be hoped that an English translation of it will sooner or later be forthcoming. H. F. P.

ACCIDENT KEPT BALALAIKA ORCHESTRA IN AMERICA

ANNOUNCEMENT of the engagement of the Imperial Russian Balalaika Orchestra among the concert features at the new Broadway Rose Gardens Theater and Danse de Pierrette recalls the strange history of that unique organization.

The Balalaika Orchestra takes its name from the instrument its members play—a stringed device given many forms and sizes, yet having a common foundation. It was the primitive musical instrument of Russia and had a conspicuous part in the early pagan worship, so much so that it was banned by the priesthood with the introduction of Christianity. Thereafter it was neglected and forgotten, being heard only at the very outposts of civilization, where the Mujiks clung to it as they did to their folklore and folksongs.

A poetic idealist high in the graces of the Czar, M. Andreff, determined to revive the balalaika for nationalistic reasons. He made such rapid progress with the work, both as teacher and orchestra conductor, that he established the popularity of the balalaika not only in Russia, but in England. There he attracted the attention of interests closely allied with Messrs. Klaw & Erlanger, with the result that the big orchestra

was given an extensive American tour five years ago. It was an artistic triumph but a commercial failure because the orchestra was too little known in this country to attract paying receipts.

Two years later a second American tour was arranged by Max Rabinoff and Ben H. Atwell on the theory that the \$75,000 lost by the original management had paved the way for successful exploitation of the orchestra. This premise proved correct and the organization started on what promised to be a record-breaking tour, when it had the ill fortune to give a concert at a smallpox-infested Pennsylvania city, with the result that one member after another was sent to the isolation hospital. The tour came to a termination amid seemingly endless litigation, and M. Andreff and some few who escaped the disease returned to Russia.

When the musicians in the hospitals emerged, the management, which had suffered a loss of \$38,000 through the incident and which had become involved in internal strife, refused to recognize responsibility for their return and the flower of the national musical organization found themselves marooned and stranded. Through that circumstance they became a fixture in America, where they have since become decided favorites and their music a social fad.

Frances Roeder Home After Success in Opera Abroad

Frances Roeder, coloratura soprano, who has launched a promising operatic career in Europe, returned to New York July 23 on the *President Grant*, accompanied by her mother. She has been studying abroad since 1908, when she was fourteen years old. Jean de Reszke, Mme. Marchesi and others have been her teachers. She has sung in opera at Nice and Covent Garden and is engaged next

season for the Monte Carlo Opera. Her singing of the *Doll* in "Tales of Hoffman" recently won her a prize in Nice. She is the daughter of Gus C. Roeder, a New York newspaper man and her home is in Brooklyn. Another singer on the *President Grant* was Willamette Grant, who has been studying for the last six years in Europe.

Buenos Ayres is having one of the financially worst opera seasons in many years.

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MUSICAL AMERICA'S OPEN FORUM

More Harvest Hands, Not New Music Teachers, Is Need of Kansas

To the Editor of MUSICAL AMERICA:

My excuse for "rushing into print" is the very misleading letter by J. Saffier, of Wichita, Kan., that was published in your paper last week.

Any one capable of judging musical standards would have to spend only a short time in Wichita, or any large Kansas town, to see for themselves how utterly false are the statements made in this letter.

Of course, every true and honest teacher will welcome the day when the fake music teacher is a thing of the past, however I do not think that Kansas is very much overrun by teachers of this class.

Nearly all teachers in Kansas are honestly doing the best that they can, according to their abilities. The main trouble out here is not with the "fake" teacher, but with the many young teachers, young women and girls especially, who with little or no musical education or at best only a very superficial knowledge, and that very faulty, attempt to "give music lessons," thinking they know enough to teach children, and at twenty-five to fifty cents a lesson make a little spending money for themselves.

Of course, it is needless to say that hundreds of children are in this way started out badly and perhaps lots of good natural talent utterly ruined, for "as the twig is bent so the tree is inclined" is most certainly true in all musical instruction.

Mr. Saffier, in his letter, gives the impression that in his town, Wichita, all the teachers and schools are fakes, with a big F, and sends a plea to the East to send them some good music teachers.

Now, as a matter of fact, and there are thousands of educated persons in this State who will bear me out in this statement, Wichita, and every other large town in Kansas, and many of the smaller ones, too, are well supplied with not only good teachers in every line, but with many very fine teachers who rank high in their profession.

Wichita to my knowledge has several fine artist teachers as well as two or three good schools of music, and other towns are equally well supplied.

If Kansas, as Mr. Saffier says, has no good teachers, how is it that she turns out so many good native musicians, including such artists as Harold Henry, now of Chicago, who received the most important part of his education in his home town—Lawrence, Kan.?

Perhaps if it had not been for a Kansas music teacher, Mrs. Gaston Boyd, of Newton, the musical world might never have known of Orville Harrold, for it was she who discovered his voice and gave him his start in his musical education, and at a concert given here by him a year ago, he paid Mrs. Boyd a beautiful tribute in a speech from the stage, his former teacher being a guest of honor.

No, Kansas is not suffering for the lack of good teachers. What Kansas mostly lacks is appreciation for the many fine teachers that she already possesses.

Kansas has to import harvest hands by the trainload to take care of its mighty wheat crop each year, but at present there is no need of importing even a carload of music teachers from the East, for Kansas has plenty, and some of the best.

Very truly yours,

HENRY M. RUDESILL.

Hutchinson, Kan., July 23, 1914.

Observations of an Atlanta Teacher of Music

To the Editor of MUSICAL AMERICA:

Your esteemed weekly is ever our "week's end" musical inspiration, for it always comes along late Saturday, when we are fatigued from the week's musical worries. There is something so attractive in its make-up that one cannot but be keyed up to lofty musical inspirations by it. I feel now that hundreds of our best musicians are my personal friends—all because of your excellent editorship and your faithful band of correspondents.

Apropos to your campaign for recognition of American teachers, my entire musical education was obtained under Miss King, here in Atlanta. We call her "The Marchesi" of Dixie.

Atlanta is burdened with a host of insincere and incompetent vocal teachers, which makes legitimate teaching difficult, but we feel this Fall will see the elimination of those who practice "shady" methods.

The opera season and the few concerts we have, besides the very fine Sunday organ concerts by City Organist Craft, all are serving their purpose in giving birth to musical discrimination—a something we have lacked, sadly. Even at the picture-shows I see crowds waiting entrance to hear "The Sob Song" sung by an Italian in his native tongue, and sung well, too. Another picture theater is using one of our local tenors and he receives the respectable wage of \$150 per week. The same singer receives about \$40 per month at one of our big city churches. Verily, what Atlanta lacks in music culture she makes up in enthusiasm, and when this city once wakes up musically, woe betide the charlatan! Already we have rid ourselves of several impostors—the last one, a so-called "ex-opera tenor-robusto," direct from triumphs abroad and enormous successes in the East. His first concert at one of our fashionable hotels brought out the musical elect. And what a concert! His one claim to fame was his inability to sing (or scream, rather) longer and louder than any human we have ever heard. At the close of the concert (?) the expected happened. One of our musically incompetent society dames rose and in pleading voice asked financial support for our "glorious artist" friend. The outcome of it all was a half-hearted ladies' chorus organized at \$5 per head. Interest lagged and the visitor soon quit us after maligning everyone.

Isn't it amazing how many well-to-do people will fail to recognize home talent and assist a visiting individual?

JAMES C. WARDWELL.

Atlanta, Ga., July 21, 1914.

The Process of Tone Emission

To the Editor of MUSICAL AMERICA:

May I hope to win your interest in behalf of a battle which I opened in Leipsic in the form of a lecture-recital last Friday, July 9, 1914. I chose Leipsic for the opening gun because prior to my opera career and concert field I studied for six semesters at the Leipsic University and I was fairly sure of a scientific audience. A packed house greeted me and all Leipsic is hotly debating pro and con my "sensational discovery." I know you fearlessly take up scientific matters and forthwith I shall endeavor to make clear my points, and I need only quote Helmholtz, who in the German edition of his book, "Die Lehre von den Tonempfindungen," page 158, says that the pitch of the human voice is produced by or through the tension of the vocal lips

and that the hollow spaces above, or below the membranous tongues known as vocal cords, cannot force a pitch upon the vocal lips," etc.

My claim is that the pitch of the human voice is produced by the spaces above and below the vocal lips and that they (the lips) automatically vibrate according to the depth of the air chamber. That in the so-called chest tones the air column below the vocal lips is thrown into vibration and the vocal lips adjust themselves automatically to that existing pitch and become the tone producer, not the pitch producer. The pitch depends upon the depth of the space from the vocal lips down to the most minute small spaces into which the trachea through the bronchia lead. The diaphragm is the means by which the length of the space, or the length of the tube, is regulated which is then the pitch automatically.

Above the vocal lips is a second, an inverted space, tube like, that produces the falsetto or fistel voice. Consequently the human voice has only two registers. That is not new. The vocal lips are merely pipes, which vibrate according to which chamber "speaks."

This, in short, is the whole story. Before I left for Germany I was closeted with Thomas A. Edison for two hours and he could not disprove it. Here in Leipsic Dr. Johannes Eicke, professor at the Leipsic University, and Dr. Rothar worked with me (both at the Physikalische Abteilung der Leipziger Universität) jointly at that department and the three of us could not disprove it. Physically and otherwise my discovery stands pat. Your representative, Miss Ingman came to Leipsic to hear the lecture and will no doubt report, but I am hoping that you will realize with me the immensity of my claim, which must needs upset the entire vocal theory and simplify it considerably. I am to appear in another lecture soon and will be in New York about August 4.

Yours very truly,

EMIL HOFMANN.

Leipsic, Germany, July 12, 1914.

The Power Behind Henri Scott's Voice

To the Editor of MUSICAL AMERICA:

We read in Biblical history of a strong man named Samson capable of wrecking temples, but it may not be generally known that to-day lives another such man equally capable of wrecking pianos. Such is, however, the case, and this man is Henri Scott, of the Philadelphia-Chicago Opera Company.

During the past two weeks Mr. Scott has been filling a number of engagements as soloist at Willow Grove Park, Philadelphia. At a recent concert the large grand piano on the platform was somewhat in the way. The orchestra had just started the overture when a man came forward to move the piano, but push as he might he could not budge it.

Mr. Scott then stepped forward to help him, giving the piano a mighty push. Unnoticed to them, a castor of the piano was caught in a crack in the floor so that it could not move. But nothing could withstand the force of that

shove. With a crash the rear leg was broken loose from the large piano, the latter dashing forward to the floor with a bang.

The audience gasped for fear the great basso might have been injured by the falling piano, but when Mr. Scott stepped back to his seat again an audible sigh of relief was noticeable.

Fortunately the piano was not damaged beyond repair. Immediately after the concert a corps of park guards, mechanics, gardeners and other workmen around the park were collected, and under the able direction of John K. Witzemann, former concertmeister of the Philadelphia Orchestra, raised the heavy piano up on props while other workmen replaced the leg.

It was an appreciative audience that listened to Mr. Scott sing that afternoon, for they realized, as probably no audience had ever realized before, the great strength and power back of that beautiful voice.

DUFFIELD HOPKINS.

Germantown, Pa., July 11, 1914.

Phadrig Ago'n Corrects an Erroneous Cable Despatch

To the Editor of MUSICAL AMERICA:

In your issue of July 4, page 5, you state that according to cable reports in the daily papers at the performance of Wagner's "Ring" at the Theater des Westens, Berlin, Phadrig Ago'n, a pupil of Franz Proschowsky, was favorably received.

May I state, first of all, that I have not appeared at any performance at this theater. I am not a member of this company, but have been offered guest appearances, which in itself is a much higher honor to an artist than being a regular member.

I am not a pupil but an artist, who has appeared as guest on the leading stages of Germany, Austria and Russia, and have been received as you can see from the enclosed criticisms not only favorably, but enthusiastically.

At my latest appearance, on the 12th of this month, in Hamburg in the rôle of Ortrud, I was applauded in open scene and recalled after the act fifteen times. Last but not least I am not from Tennessee, but from Louisville, Ky.

Yours very truly,

PHADRIG AGO'N.

Berlin-Charlottenburg,

Baden-Allee 1., July 16, 1914.

The National Federation Contest

To the Editor of MUSICAL AMERICA:

Under date of July 16, I sent the following letter to Mrs. Jason Walker, Chairman of the American Music Committee of the National Federation of Musical Clubs:

"Dear Madame:

"I regret to inform you that, owing to the inability of finishing my Grand Opera within the time allotted by the Prize Opera Committee, I must ask you to withdraw my name as competitor for the Grand Opera Prize.

"Had the extension of time to October 1, 1914, to submit scores been granted, I would not have been compelled to take this step.

"Again regretting the unfortunate circumstances, I remain,

"Yours very truly,

"HANS S. LINNÉ.

"Los Angeles, July 16, 1914."

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THE MAGIC ORIGIN OF MUSIC

A New Theory Advanced by Jules Combarieu, the Distinguished French Musicologist

By FREDERICK H. MARTENS

JULES COMBARIEU, professor of musical history at the Collège de France, is known as one of the most distinguished of modern French musicologists. The author of various extended works and numerous essays on musico-esthetic subjects (published in the *Revue Philosophique*, *Revue Critique*, *Revue Musicale*, *Revue de Paris*, etc.) he combines in his work the attributes of the scientific investigator and the original thinker. In his "Histoire de la Musique," a work whose third volume is now in preparation, he has developed a new theory of the origin of music.

The subject is one that he had already considered in his book "La Musique et la Magie," crowned by the Académie des Beaux-Arts, but his final conclusions regarding it are contained in volume one of his musical history. A brief outline of the "magic origin of music" may be of interest. It proves that M. Combarieu has listened to "the chants of magicians and the refrain of savage liturgies" with the ear of science as well as that of imagination.

When primitive man wished to appeal to the nameless spirits with whom his imagination peopled the universe, the personifications of natural forces and phenomena, he had recourse to magic, to incantation. And according to M. Com-

barieu, music took its rise in magic long before primitive man possessed a religious faith and an organized cult, and the gradual evolutions which modified his basic thoughts while preserving their general outline, allow us to discover the primitive magician even in the artist of the present day.

Importance of the Magic Chant

Of course, magic's paraphernalia of appeal and coercion was wide. The sorcerer might trace figures in the sand or burn various substances; the hieratic gesture and the magic philter were employed. Yet all these were impotent without the magic chant.

And this supposed potency of incantation was the result of a primordial idea. Since the human voice was even more directly capable of expressing psychic conditions than the human glance, the imagination of primitive man endowed it with a great and mystic power. Plutarch's statement that "it is an essential duty of man to give thanks to the gods who have allowed him the privilege of an articulate voice" echoes a theorem as ancient as the days of the lake-dwellers. The Bible lays the greatest stress on the importance of "the word." And the ancient Egyptians declared that the god Thot created the world not by thought or gesture, but by uttering a great cry,* and that from his mouth and the sounds he uttered sprang four other gods who organized cosmic life. Ahura-Mazda, the Aryan creator, made the first man out of sweat while uttering a prayer; the Incan Peruvians declared that all things were made by "the word of the spirit," or as their prayers express it, "the creative word." The phrase is apt, for in the mouth of the magician words took on a special tangible virtue—they were no longer immaterial, but in themselves animated with life and creative virtue. To emphasize their occult power, to give point to their influence as a medium of mystic communication between man and the unseen world, these incantations were expressed in modulated formula, in chants that rose and fell in melodic inflections. And in this sequence of lyric phrase we have the beginnings of music.

Without dwelling on the interesting arguments anent the magic origin of music which M. Combarieu bases on the analogy of modern and ancient words, it is beyond doubt that primitive man thought certain songs possessed a sovereign power of enchantment. The result was that incantation has always been associated with the detail of primitive life.

Miss Fletcher, speaking of the North American Indian, says: "Among the In-

*In his delightful semi-scientific novelette of primitive days, "Les Xipehuz," J. H. Rosny emphasizes the idea of the occult power of a "great cry": "One Autumn morning the sun, piercing the clouds, touched the altar where smoked a bullock's bleeding heart. The chief priests, the sacrificants, the fifty chiefs of the tribes raised the triumphal cry."

dians, music enveloped every religious, tribal and social ceremony, as well as each individual existence, like an atmosphere." And in the early ages of man there were chants and incantations for raising the dead and forcing them to speak; to appease the tempest or to bring the rain; to compel the guardian spirits of buried treasure to reveal their hoards. The "witch-finders" who "smelled out" the treasonable warriors among the Zulu *impis* of Tschaka and Dingane chanted their magic songs as they hurried about their grisly task, just as eighteen centuries before the Achaeans of the Homeric age used a vocal incantation to arrest the flow of blood from a wound.

A Long Process of Evolution

But whatever its purpose, the magic chant was a melodic chant, and music was thoroughly identified with the "savage liturgies" alluded to by Dr. Frazer. Of course, with the passing of time, prayer succeeded incantation as the spirits of primitive man became the gods of dawning civilizations, and magic incantation assumed the form of religious lyricism. Yet it was a long process of evolution (and in all the early religions the magic incantation was still largely used) that eventually brought about this result.

A few examples, chosen among the many instanced by M. Combarieu in dealing with the manner in which the magic chant was employed, show how universal was its application. Its supposed efficacy made it a universal arm of offence or defence; there were chants of joy; and chants of perdition, devoting nations or individuals to death and destruction; chants of love, of vengeance and of war; chants to evoke specters and recall the departed from the realm of shades; chants which made inoperative the laws of nature.

And now, when phonograph and music note-book perpetuate the fleeting melodies of contemporary savagery, we may listen to actual "magic music" itself. As a specimen of the music used by the Western (Dakota) Indian to communicate with spirits, "Inketunga's Thunder Song"† (harmonized by Arthur Farwell) may be cited; and another American musician, Carlos-Troyer, has published a harmonized version of the "rain dance" of the Zuni Indians of New Mexico, which is a song-dance, combined with magic rites to implore a copious rainfall. And there are phonographic records of musical magic formula, observances and ritualistic practices without number, of various barbarous and semi-civilized nations, to serve as a basis for a more exhaustive comparison.

And this "magic chant" of sorcerer, magician, priest or enchantress has in the present, and no doubt had in the past, certain established characteristics.

In the first place Combarieu says: "The melody was united to words actually unintelligible to all but the initiate; in its mystical structures it conformed (as far as we have been able to ascertain) to one of the most important laws in the domain of magic, a law still observed by modern composers: that of imitation (in the Aristotelian sense of the word) with regard to action to be exercised, on like by like. All esthetic preoccupations are foreign to magic. It is not intended for an audience, but addressed to an individual being, a being invisible, yet ob-

servant of the least detail of execution. It embodies in an embryonic state all that which later goes to constitute what is properly termed art. One of its essential rules, a fundamental one in modern music, is the repetition of formulas, of rhythms; this also applies to the care lavished on execution. The voice itself is not enough, it must be true to pitch, lest the effect produced be other than intended."

Evidence of the Use of Magic Song

There is a wealth of literary and archaeological evidence to attest the fact that the "magic song" was used by primitive man. This evidence naturally is not itself of a "primitive" character, but it is the heritage of primitive tradition, and shows that even in a more advanced state of culture the idea of musical magic has persisted tenaciously. Musical documentation itself is missing: A few Greek hymns largely reconstructed and therefore not admissible as direct testimony; a few traditional Oriental airs whose age cannot be determined, are all we have in the way of musical documentary proofs. The Chinese and Hindoos have had their Orpheus as well as the Greeks, but the melodies that caused the stones to weep have evaporated in the passing of the ages. The songs of the nine priestesses of a famed Gallic sanctuary, who according to Pomponius Mela, a geographer living during the first century of the Christian era, were able to let loose the winds and call up tempests at sea by means of their magic chants, have been borne away into the wastes of oblivion. The *carmina diabolica*, sung during the night to raise the spirits of the dead, and forbidden by the early Christian church, are as much forgotten as the bodies, long since moldered away, of those to whom they once did violence.

But the fact that the magic chant held its own throughout antiquity, and was also represented in the medieval church, lends weight to the theory of the magic origin of music. And that the tonal magic of classic and Oriental antiquity was a heritage handed down by mentalities still more ancient, when the idea of the miraculous triumph of man over malignant nature by means of the magic chant was an established belief, can hardly be gainsaid. By drawing an analogy between the part that magic plays in the life of primitive races still existing, and that which it must have played in the life of the primitive nations of the earliest times we may conclude that:

The ignorance and terror of primitive man translated the blind hostility of nature into terms of savage elementary spirits. To these evil forces he opposed the power of the lyric incantation, a weapon of offence and defence, and thus of magic, the occult appendage of darkness and superstition, was Music born.

A monument to Ernest Reyer, composer of "Sigurd" and "Salammbô," is soon to be erected in his native city, Marseilles.

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HARD TIMES "PURELY PSYCHOLOGICAL"

No Symptoms of Them in Concert Conditions, Says Manager
W. Spencer Jones

"THE outlook for the coming season is the brightest in the history of our firm," said W. Spencer Jones, of Haensel & Jones, to a representative of MUSICAL AMERICA, who was seeking advance information as to the new concert year. "Of course we have artists who are sure attractions at the box office and that makes a difference. But, judging by conditions as we find them in our office, the hard-times-ahead rumor must be what President Wilson calls 'purely psychological.'"

"One of the big features on our list this year will be the five tours of the New York Symphony Orchestra, Walter Damrosch, conductor. There will be two Fall tours of two weeks each, two Winter tours of two weeks and a Spring festival tour of two months. The soloists for the Fall and Winter tours are Maggie Teyte, Efrem Zimbalist and Josef Hofmann. The Spring festival tour will carry the orchestra to Texas through the South Atlantic States and back to New York by way of the Mississippi Valley and the Northern tier of States. For the festival tour the orchestra will have a quartet of vocal soloists.

"Maggie Teyte, the English soprano, seems to be in a greater demand this year than ever. The tour of Carl Flesch will be short, owing to his extensive European engagements. Leo Slezak will arrive at Christmas time to fill forty recitals engagements. Arthur Shattuck, the American pianist, who made his initial tour of the United States two years ago, will return for a busy season. Mme. Margarete Matzenauer, contralto of the Metropolitan, will arrive early and all her time prior to and after the opera season is already very nearly filled. Paul Althouse, tenor of the Metropolitan, one of our new artists, will also find his concert time well filled when he returns from his honeymoon in Italy. Mme. Gerville-Réache, the contralto, after an absence of a year, is again under our banner and will open her season on July 29.

"George Hamlin, tenor of the Chicago Opera Company, who is passing the Summer in Germany, will return to America for his annual concert tour beginning the last week in January. Christine Miller is now having a three months' holiday in Europe and she will need the energy she is acquiring, for her next season's bookings are the largest since she entered the ranks of the professionals. Arthur Middleton, the baritone of the Metropolitan, finds he has more



W. Spencer Jones, of Haensel & Jones, Concert Managers, and Christine Miller, Contralto, on the "Imperator," When Miss Miller Was Sailing for Europe

dates than he can well fill and still keep up his work with the opera forces.

"One of the most pleasing things about our work is arranging the engagements of David and Clara Mannes for their delightful sonata recitals. The Mannes following is distinctly personal. The requests come and the itinerary is adjusted accordingly. This year their route extends into Manitoba, where they will appear in both Brandon and Winnipeg.

"When it comes to return engagements I think Horatio Connell stands at the head of the bass-baritones. His five appearances with the Philadelphia Orchestra last season give one an idea of this. Mr. Connell's next season will undoubtedly be even busier than last."

Mr. Jones leaves August 1 for his twenty-fifth booking tour.

WILLIAM S. BRADY'S SUMMER

Vocal Teacher Active in Vacation Season
—His Professional Pupils

While most of New York's musical instructors are away for the Summer, William S. Brady has continued teaching at his studios in Aeolian Hall and has been obliged to confine his vacation thus far to week-end motor trips through New York and New Jersey.

Two of Mr. Brady's professional pupils have just returned from Italy, where they have been laying the foundations for operatic careers. Mrs. Ray Ebersson, dramatic soprano, has been in Milan for the last six months and will return there in September to sing

such rôles as *Tosca*, *Carmen* and *San-tuzza*, in the last of which she will make her début. All of these she prepared with Mr. Brady prior to her European trip. Miriam Ardini, coloratura soprano, is spending the Summer with her family in New York. She has sung many of the coloratura parts in the Italian opera houses with success.

Salvatore Giordano, the Italian tenor, is again studying with Mr. Brady, preparing his next season's work, which begins at the Maine Festival in October, where he won approval two years ago. Signor Giordano's case furnishes another example of the foreign recognition of the ability of American teachers.

Kate Condon, the contralto, a favorite with the *Savage Opera*, the "Bostonians," the *Tivoli* in San Francisco and more recently with the Gilbert and Sullivan Opera Company, is another daily pupil at the Brady studios. At Mr. Brady's suggestion she is preparing to abandon the comic opera field and devote herself to concert work. Other singers who are working with this teacher are Rose Laurent, a young soprano, who has done much *salon* work with success, and is preparing for a début recital in Aeolian Hall next Winter; Hilda Goodman, coloratura soprano; Gertrude Newcombe, soprano; Meta Heineman, contralto, and Maurice Cowen, baritone. Caroline Pulliam is now filling an engagement in orchestral concerts at Panama City.

TO CONDUCT ORCHESTRA HERE

Carl Ellis Eppert, American Composer, Returns from Berlin.

Carl Ellis Eppert, a gifted young American composer who hails from Terre Haute, Ind., and who has been spending the last five years in Berlin, arrived in New York last week and proceeded to his native city for the Summer. Negotiations are under way by which Mr. Eppert will become the conductor of a symphony orchestra in one of the prominent American cities.

Mr. Eppert has been coached for conducting by Dr. Ernst Kunwald, director of the Cincinnati Symphony Orchestra. He has conducted several orchestras in German cities and is said to be well equipped for this work.

Hugo Kaun guided Mr. Eppert in his studies of composition.

MR. LA BONTE'S RECITAL

Tenor Appears Before Summer Pupils at Von Ende School of Music

Henri La Bonté, the tenor, and a member of the faculty of the Von Ende School of Music in New York, appeared before a large audience in the school on Wednesday, July 22, giving one of the programs scheduled for the Summer session.

Mr. La Bonté gave a group of Strauss, Brahms and Schumann songs, and his art was highly appreciated.

On Friday, July 25, the Von Ende School held its second Summer musicale and sociable for its many visiting students.

Hans van den Burg presented a few of his pupils in a piano recital on Wednesday, July 29, at four o'clock.

Maggie Teyte and Leo Slezak are two of the Haensel & Jones artists who will be heard on the Pacific Coast this season. They will also appear in the principal cities from Southern California to the Northwestern States.

MME. ELLEN YAW MINGLES
MUSIC AND PHILANTHROPY

Soprano Hostess to Newsboys and Benefactor of Aged Woman Physician
—Lyric Club's New Officers

LOS ANGELES, July 20.—Ellen Beach Yaw has been in the public eye the last few days, both for musical and philanthropic reasons. A decade or more ago she took a great interest in providing a home for Los Angeles newsboys, and this was appropriately named the "Lark Ellen" home. Mme. Yaw keeps up her interest in the institution and a few days ago had a few score of the boys as her guests at her Cowina orange ranch.

Another evidence of the soprano's kind heart was seen in the program she gave this week to aid an aged woman physician to pay taxes and assessments on her home and thus keep it from confiscation. The recital took place at the Woman's Clubhouse, Tuesday evening, with the following musicians assisting: Eva E. Dungan, pianist; Irene Wady, dramatic soprano, and B. A. Olshausen, flutist. The affair netted a good sum.

Los Angeles musicians were strongly in evidence at the meeting of the California Music Teachers' Association at San Diego last week. Among those who took part in the programs from Los Angeles were Estelle Heartt Dreyfus, Bessie Fuhrer, Mercedes Ciesielska, Jaroslaw de Zielinski, William H. Lott, Vernon Spencer, Anthony Carlson, Gertrude Ross, Ralph Wylie, Ramona Wylie, Grace Whitney Mabee, Jennie Winston, Fannie Dillon, Theodor Gordoyn, Ernest Douglas, Emma P. Makinson, Richard Schlein, W. H. Mead. Among other Los Angeles delegates were Frank H. Colby, Myrtle Prybil Colby and Charles H. Keefer.

At the last meeting of the Lyric Club, a women's singing society of 100 members, the following officers were elected for the ensuing year: President, Mrs. Henry P. Flint; vice-president, Mrs. John W. Thayer; secretary, Mrs. W. R. Taft; financial secretary, Mrs. George Sloan; treasurer, Mrs. J. R. Mathews; librarian, Mrs. Frank Collier; assistant librarian, Mrs. Carl Johnson; directors, Mmes. William H. Jamison, J. W. Eccleston, J. I. Moyses and Ella I. Hanna; musical director, J. B. Poulin; accompanist, Mrs. N. Hennion Robinson; music committee, Isabel Isgrig, Mrs. Eleanor B. Smith and Kie Julie Christin; voice committee, Mrs. George McIntyre, Mrs. C. A. Post and Maud C. Gilbert; printing committee, Mrs. L. J. Stabler, Mrs. W. R. McCann and Jessie M. Atwood. W. F. G.

New Ira Jacobs Works Heard in Far Rockaway Concert

FAR ROCKAWAY, L. I., July 17.—In aid of the Seaside Home for Crippled Children, a concert was given here on July 15 by Max Jacobs, violinist; Rafael Diaz, tenor; Ira Jacobs, pianist-composer, assisted by Dorothy Marx, a violin pupil of Max Jacobs. Among the novelties was a group of new songs by Ira Jacobs, sung by Mr. Diaz. These were "Joy," "Sorrow" and "Disappointment," and they created a fine impression. Another "first time" was the violinist's introduction of a new "Chanson sans Paroles" by Ira Jacobs.

Hans Merx, the German *liedersinger*, sailed this week to fill recital engagements in Germany and England and also to rest at his home on the Rhine.



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Remarkable Musical Progress of South Africa in Last Five Years

THE progress in matters musical that has been made in South Africa, and in Cape Town in particular, during the last five years is perfectly astonishing, says *London Opinion*. Five years ago it was well nigh an impossibility to make music of a good type pay, and recitals were few and far between. It is true there was a Chamber Music Union of amateurs which struggled along bravely with a yearly deficit. It is true, too, that there were two amateur orchestras, but though the intentions of these bodies were good the standard attained was not very high. At that time Cape Town itself was governed by more than one municipality. This unnecessary multiplication of governing bodies was put an end to at the end of last year, and now Cape Town and its suburbs are governed by one body—the Corporation of the City of Cape Town.

The good results flowing from this arrangement were immediately apparent, and chief among them must be accounted the establishment of a Municipal Orchestra, the first permanent professional orchestra in South Africa. Originally the Corporation intended expending £4,000 a year on the orchestra. It was soon realized that this amount was too small, and the vote was increased to £6,000 and subsequently to £8,000, and it will not be surprising if even that amount is somewhat overstepped. The performers are paid £20 a month each, the conductor and leaders, of course, receiving considerably more. This compares very favorably with the payments that orchestral players in other countries receive and consequently the corporation had been able to get together a body of players capable of giving thoroughly adequate performances of even the most difficult music. A few of the members of the orchestra are South Africans, but the majority were recruited in England. Theo. Wendt is the conductor. He is extremely capable and enthusiastic, and is not entirely unknown in England, being one of the composers of the modern English school.

The Orchestra's Début

The orchestra made its début on February 28 of this year. The performers had only been together for about ten days, and consequently there was not yet complete understanding between them and their conductor, and the performance displayed a lack of elasticity and unanimity. The début took place in the City Hall and the following program was performed: Wagner's Overture to "Die Meistersinger," Schubert's "Unfinished" Symphony, Edward German's "Welsh Rhapsody," Nicolai's Overture to "Merry

Wives of Windsor," two Movements from Grieg's "Lyric Suite," Sibelius's "Valse Triste," Järnefelt's "Praeludium" and two of Brahms's Hungarian Dances.

The musical policy of the orchestra is to provide music of three types. On the pier and on the beach at Muizenberg and Sea Point they perform music of the very lightest type. One program given on the pier, which I have taken at random, was as follows: Gounod's "Mirella," German's Prelude to "Romeo and Juliet," Lacome's suite Espagnole "La Verbena," Delibes's "Coppelia," Coleridge-Taylor's Rhapsodic Dance "Conqueror," Title's Romance for flute and horn, three of Cyril Scott's "Dances," and a selection from "Pagliacci."

The second type of music is that performed at the Saturday night popular concerts in the City Hall. These concerts are modeled as far as possible on the Queen's Hall Promenade Concerts. The program at the first of these concerts was as follows: Mendelssohn's Overture to "Ruy Blas," Mozart's "Jupiter" Symphony, Grieg's "Last Spring" for strings and horns, Valsebadinage "Tabatière à Musique" and Moussorgsky's "Gopak." There were of course singers, in addition to the orchestral part of the program. The performance was excellent, and a standard was attained of which any European city could be proud.

The Winter Concerts

During the Winter months, the orchestra is to give six so-called Symphony Concerts, and a third type of music is performed at them, viz., the very best classical and modern music. As the fewness of the strings leaves something to be desired with regard to the balance of tone, for these concerts additional strings are procured, and the balance is then excellent. At the first of these concerts given on the 16th of April, the following program was performed: Beethoven's "Egmont" Overture, Coleridge-Taylor's Ballad in A Minor and Liszt's Piano-forte Concerto in E Flat (soloist, Pierre de Beer), Tschaikowsky's Fifth Symphony and two British folk tune settings by Percy Grainger. This concert was certainly the finest that South Africa has heard; Mr. Wendt displayed considerable insight into the composers' intentions, and his strong personality gave him great control over his orchestra. In conjunction with the orchestra W. H. Bell is to give a series of ten lecture concerts, at which the nine symphonies of Beethoven will be analyzed and dissected by Mr. Bell, and illustrated by the orchestra.

The establishment of this orchestra, which is looked on only as a nucleus and which is sure to grow in size, marks a new epoch in the musical history of South Africa. South Africa, like America, is essentially cosmopolitan, and with the blood of the Portuguese, Germans, Dutch, and the French Huguenots in her veins, there is every reason to anticipate that she will in the near future take a prominent place among musical nations. It must be admitted, however, that at present most of the culture of South Africa is concentrated at the foot of Table Mountain. In addition to the orchestra, Cape Town possesses a professional Chamber Music Union, and College of Music composed of three hundred students and thirty professors; and is capable every season of supporting some dozen or more vocal and instrumental recitals, at which the best type of music is performed. Honor is due to the Corporation of the City of Cape Town for being the first public body in South Africa to recognize the indispensability of music and art in modern civilized life.

Among the artist pupils who are studying with John Walter Hall in his Summer school are Mrs. Ruby C. Ledyard, dramatic soprano; Mrs. John H. Shepherd, soprano; Elizabeth Trabue, lyric soprano; Annie S. Pratt, mezzo-soprano; Kathleen Cullen, soprano; Mrs. H. F. Smith, soprano; Ralph M. Brown, baritone; Florence A. MacDonald, soprano; S. D. Ward, tenor; Jeanne Allen, soprano; John B. Caupon, tenor; Beatrice Miller, contralto; Alice Kistler, dramatic soprano, and Edward Connolly, bass-baritone.

Norfolk's Midsummer Concert

Prominent musical artists appeared on Wednesday night at the annual concert given in the picturesque Congregational Church at Norfolk, Conn., under the

auspices of the Society for Home Missions. MUSICAL AMERICA will contain next week a complete review of the unique concert. This year's soloists include Mme. Jeanne Gerville-Réache, the French contralto; Vera Barstow, the young American violinist; Mrs. Annie Louise David, harpist; Marie Stoddart, soprano; Gwyn Jones, contralto; Evan Williams, tenor; Minnie Edmond, soprano; Donald Chalmers, basso; Graham Reed, baritone; Thomas H. Thomas, tenor; Bruno Huhn, pianist, and Charles Heinroth, organist.

Attention has been called to the obvious need of an elevator to the galleries in Carnegie Hall, New York, by a correspondent of the *Times*.

Mme. Samaroff's Concert Itinerary

Mme. Olga Samaroff will open her next American tour with the Philadelphia Orchestra in Philadelphia, November 6 and 7. Her re-appearance in Boston will take place in Symphony Hall on the afternoon of November 15. She will also play in Detroit, Cleveland and Buffalo with the Philadelphia Orchestra. Later in the season she will play with the Chicago Symphony Orchestra and also with the St. Louis Symphony Orchestra. Mme. Samaroff's Southern tour, which will open on March 1 in New Orleans, will continue until the 17th.

Rinaldi Grassi, the tenor, is to sing in Turin next season.

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FRANCES ALDA TO SING IN CATALANI FESTIVAL IN ITALY



—Photo (C.) Mishkin

One of the Latest Photographs of Mme. Frances Alda-Gatti-Casazza, of the Metropolitan Opera Company

At the particular request of Arturo Toscanini, Mme. Frances Alda has agreed to sing the principal feminine rôle in the opera, "Loreley," by Alfredo Catalani, at Lucca in September. Toscanini is to conduct the performance, which will be part of a festival in honor of Catalani, who died in 1893. "Loreley" was first sung at Turin in 1890.

HOW OUR MUSICAL TASTE IMPROVED IN TEN YEARS

Jacques Thibaud Contrasts Conditions as He Observed Them in Two American Tours

In Paris Jacques Thibaud has given out an interview in which he contrasts musical America as he found it last season and the country he visited ten years ago, when his playing was first heard here.

"Frankly," says Thibaud, "I did not like the America I found on my first visit. My experience this past season was just the reverse. On my first American tour I always was the stranger, and constantly ill at ease. Exigencies of popular taste forced me to play programs that were distasteful to me, and musical culture was oftentimes of a very indifferent variety.

"One of my especial grievances was the fact that I was compelled to play short,

light pieces. Only such were supposed to satisfy the popular taste.

"Incessant exploitation of virtuosity is absolutely futile. In these days it defeats its own purpose. Everybody now is a good technician, and everybody who chooses can amaze by sensational tricks.

"That type of music was demanded in America ten years ago. It is not now. Now the public is serious enough to listen to the substantial works, and to enjoy them.

"I know this by the attitude of my audiences at my many recitals, and by noting the character of the programs invariably demanded."

M. Thibaud will return to America early in December under the management of Loudon Charlton.

25,000 PERSONS AT THIS CONCERT IN MILWAUKEE

Mammoth Audience Attracted by Open Air Performance of Band, Liederkranz and Operatic Soloists

MILWAUKEE, July 15.—An event which amounted to an open air festival, although originally designed as an ordinary program in the Summer park concert series, was the offering at Washington Park on Wednesday evening. The park concert band of fifty-two pieces, the park grand opera quartet, and the full active membership of the Milwaukee Liederkranz, thirty-six in all, presented a program of such interest that more than 25,000 people turned out, filling the mammoth park to the boundaries of breaking all attendance records in Milwaukee park concerts.

The Liederkranz, under the able direction of Prof. Otto Singenberger, proved its right to be considered the strongest and best drilled male chorus in Milwaukee. Its offerings were Roentgen's "Jungvolker," Breu's "Frühling am Rhein," "Old Black Joe" and "Dixie."

The "Miserere" duet from "Il Trovatore" and the "Lucia" Sextet were the operatic features of the program. Louis La Valle's quartet was increased to six for the "Lucia" number. The singers were Florence Hensel, soprano; Charlotte Peege, alto; Ole Holm, tenor; Hyman Leppold, baritone; Frank Schoen, basso, and Louis La Valle, tenor.

The band of fifty-two pieces was under the direction of Hugo Bach and appeared to splendid advantage in such numbers as Flotow's "Stradella" Overture, "Il Guarany" Overture, by Gomez, and selections from "Carmen."

The same combination of musicians will appear twice more, in two other parks, during August. M. N. S.

A Quite Different Composition

Of one of his *valse*s, the late Tito Mattei used to tell with great delight, according to the New York *Evening Post*, a story of how he had played it

Seventy-eight Opera Performances in Heinrich Hensel's Last Season



Heinrich Hensel, the German Court Tenor, and His Villa in Wiesbaden

SEVENTY-EIGHT appearances in various opera houses of Europe constitute the season's record of Heinrich Hensel, German court singer, and interpreter of Wagnerian rôles, who will be heard next Winter with the Chicago-Philadelphia Opera Company. This distinguished artist, who is considered the tenor star of the Hamburg Stadttheater, sang in forty operatic performances in that city, fifteen at Brussels, two at Covent Garden, two at Berlin, two at

Karlsruhe, two at Chemnitz, two at Mannheim, three at Dortmund, three at Basel, three at Dantsic and one each at Hannover, Cöln, Aachen and Lübeck. Mr. Hensel was also heard in two joint recitals with Ysaye, the violinist, at Brussels, and one at Antwerp, besides concerts at Paris, Nürnberg, Essen, Kassel, Oynhausen and Celle, and festivals in Antwerp and Dantsic. Everywhere he appeared he gained the warm praise of the critics and applause of his audiences.

through at a soirée in a certain London drawing-room, when his hostess approached him with the request that he would play it. Mattei, of course, explained as tactfully as possible that he had already just played it. The hostess, quite unmoved, then said: "Oh! but that is not the real 'Mattei Valse.' My daughter plays that, and it is not a bit like what you just played."

China is to have a new national anthem, composed by Chang Chien, minister of agriculture and commerce. The music is said to be appropriately Oriental in flavor and the anthem is expected soon to become a genuine people's song.

Julius Bittner, who is making a name as an opera composer, is in private life a judge in the Vienna courts.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

FOUR part-songs by Franz C. Bornschein, three for male voices and one for women's voices, are issued by G. Schirmer.* From time to time Mr. Bornschein deserts the field of violin music and makes essays into the choral department. On these occasions he has, in the past, proved himself quite as able a musician as in the field with which he is more generally associated. He does so again.

For women's voices, three-part, with piano accompaniment, he has set Beddow's "Love's Horn Doth Blow" and he has done it with excellent success. Mr. Bornschein here adopts up-to-date harmonic effects and writes as though he means them and has not included them merely for the purpose of being thought musically "in style." The three male choruses are "O Were My Love Yon Lilac Fair," "Love's Radiance" and "Cupid and Campaspe," all a *capella*. Here Mr. Bornschein is again at home and writes with strength for his four divisions. There is simplicity of a fine type in "Love's Radiance" and a delicious melodic charm in the setting of the Burns poem. In the final "Cupid and Campaspe," Mr. Bornschein has written music that suits this Elizabethan conceit perfectly. This poem, one of the few by which John Lyly is known at this late day, has been given a setting which it will indeed be difficult to surpass.

* * *

ANOTHER charming composition in the shorter forms has been contributed to violin literature by Franz C. Bornschein, the Baltimore composer. It is called "La Belle Coquette" and is published by G. Schirmer.† It is in the style of some of the Kreisler pieces which have won so much favor in recent years.

Alternating *pizzicato* chords, *Allegro con brio*, open the piece with eight measures which make a fascinating prelude. The body of the composition is a *Lento e con sentimento*, G Major, 3/4 time. Here we have a lovely slow melody, simple in manner, yet of great charm. The first two and a half measures suggest Foster's "Swanee River," though they can, in no way, be said to have been plagiarized. There is a contrasting section *Con calore*, in C Major, giving fine G string opportunities and also much opportunity for double-stopping. An A Minor part, *Piu mosso e con fuoco*, lends the contrast; the C Major part is repeated. Then comes the return which is made up of the short *pizzicato* introduction and an abbreviated statement of the first slow G Major portion, now set, however, in truly effective double-stops.

Mr. Bornschein knows the violin and writes for it in a really idiomatic manner. Moreover, in his accompaniments for piano, one can always find interesting harmonic ideas. The new piece is well suited for recital programs and is not too difficult.

* * *

KURT STRIEGLER, the Dresden composer, whose Violin Concerto, op. 15, was discussed at length in this journal recently, is the composer of an extremely interesting Kammer-Sinfonie, op. 14, which has been received from his publisher, Otto Junne, Leipzig.‡

This chamber symphony is scored for flute, oboe, clarinet, bassoon, horn and strings, and is playable in either of two ways. It may be played by the five wind-instruments and the complete strings of

an orchestra or by the five winds, two violins and one viola and violoncello. Perhaps it is more effective with the full string orchestra, yet it is complete played by nine instruments as the string bass part is not necessary, the cello and bassoon completing the bass in every case.

The contents of the work are noteworthy. To begin with, there is some extremely beautiful writing in the introduction, in which Mr. Striegler is again revealed as a musician of fine feeling. He has the emotional grip and never lets it go. There is much made melodically of a theme composed of fourths and this idea is carried through the work, appearing here and there with unusually happy effect. There is almost a bit of the Slavic in the melody of the *Allegro*, though it is moderated in fitting manner. The *Larghetto*, in B Flat Major, is warm and rich and rises to a highly impassioned climax. The Scherzo, one of the few in 4/4 time, is capital, with its fascinating flute solo and its piquant touches.

Here we have instrumentation of a fanciful kind, that might more naturally have been thought out by a Frenchman. But Mr. Striegler proves that he can do this kind of thing quite as well as a native of France. There is an insinuating waltz-like trio here with plenty of *rubato*.

The last movement is a finely handled "theme and variations." The theme is a distinguished one, given out first by the strings, and the variations are not only masterly in their carrying out, but are, every one of them, lovely.

Mr. Striegler has shown that he can accomplish much with a small orchestral body. He has even written his ideas—as the remarks above indicate—so that they may be played by nine men, and this in a day when composers call for large batteries of instruments in order, through the employment of exotic effects, to hide their poverty of invention.

Striegler's work has been played but once in New York, and then privately by the Kneisel Quartet and some assisting wind-instrument players at the Ritz-Carlton Hotel last Winter under the auspices of the newly formed society "Friends of Music."

* * *

THE John Church Company§ advances two new Cécile Chaminade compositions, a "Quatrième Gavotte" for piano solo and "Air Espagnol" for piano four hands. The elegant Frenchwoman's Gavotte is a finely musicianly piece in her best style—not that of the *salon* which she has been so prone to affect in the majority of her writings. The four-hand composition is well done and is characteristic. Neither is difficult of execution.

Two little pieces for piano, by Ruth Vincent, "Picciola" and "Pandora's Imps," are unimportant. There also appears John Philip Sousa's latest march, "The Lambs March," arranged for piano solo. This was written by the "March King" for "The Lambs," New York, and was played by his band at this year's gambol. It is attractive though it cannot, in all truth, be recorded that it has the melodic appeal of his earlier marches.

A single organ issue is the familiar Bubeck Meditation in a new edition, edited by Thomas W. Musgrove. This agreeable composition should win new admirers in this form.

* * *

THE Oliver Ditson Company's secular song issues|| include the high voice edition of William Dichmont's "To You," Frederic Knight Logan's Scotch song,

§"Quatrième Gavotte." For the Piano. By Cécile Chaminade, op. 149. "Air Espagnol." For Piano Four Hands. By Cécile Chaminade, op. 150. Price 90 cents and \$1.00 each respectively. "Picciola," "Pandora's Imps." Two Compositions for the Piano. By Ruth Vincent. Price 50 and 60 cents each respectively. "The Lambs March." For the Piano. By John Philip Sousa. Price 50 cents. "Meditation." For the Organ. By Th. Bubeck. Edited by Thomas W. Musgrove. Price 75 cents. Published by the John Church Company, Cincinnati, New York and London.

||NEW SECULAR AND SACRED SONGS. Published by the Oliver Ditson Company, Boston, Mass.

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"Where the Purple Heather Blooms," and Louis Victor Saar's "The Little Day-Star," a very charming song. Christiaan Sinding's "Sylvelin," one of the Norwegian composer's loveliest songs, is found here in a fine edition, with an excellent English translation by Wilbur Weeks. There is also Alice Mary Smith's melodious "O That We Two Were Maying" arranged as a duet for soprano and alto by Ross Hilton.

In the sacred issues are found Elizabeth Q. Sheatz's setting of "The Lord's Prayer" for low voice; Adolf Frey's "Incline Your Ear," Beethoven's "O What Is Man," to a paraphrased text by Frederick H. Martens; William G. Hammond's "O Jesus, Every Thought of Thee," R. Toppliff's "Consider the Lilies," Frederic Field Bullard's "Jesus Calls Us" and Gounod's "Forever with the Lord."

* * *

TWO of the most important new works in the field of chamber music have recently come from the house of A. Durand et Fils in Paris. There is a Quartet for two violins, viola and violoncello, by Darius Milhaud, and a Trio in C, for piano, violin and violoncello, by Jean Cras.** Both of these Frenchmen are absolutely new to America.

Darius Milhaud's Quartet can hardly be done full justice in a review. After all the ability to write satisfyingly about a work like this is made possible only by hearing a worthy performance of it. Playing a string quartet on the piano, especially a modern one like this of Milhaud, is almost fatal. For M. Milhaud, like all moderns, has conceived effects for his four stringed instruments which on the piano are often impossible.

Nevertheless, it is possible to understand the work, its spirit and its place in the literature, and one may safely call it the finest string quartet since Debussy's Op. 10, more individual in character than that of Ravel and more strongly imbued with emotional qualities than that of Roger-Ducasse. There are four movements, *Rhythmique; Intime, Contenu; Grave, soutenu, and Vif, très rythmé*.

M. Milhaud is an impressionist. His quartet is dedicated "A la mémoire de Paul Cézanne" and this, in a way, gives key to its nature. Some will find in its opening measures a sort of Gregorian elegiac note, others will have praise for its remarkably managed sections, marked *Lento*, in which there occur some startling measures of free four-part writing, such as few composers have set down in the past. Progressions are treated with the utmost freedom; fifths, fourths, in fact, everything that seemed, in older days, to combat smoothness in part-writing are employed here with magical effect.

**QUATUOR A CORDES. (QUARTET FOR TWO VIOLINS, VIOLA AND VIOLONCELLO). By Darius Milhaud. Price, Score, Fr. 3 net, Parts, Fr. 8 net. TRIO IN C. For Piano, Violin and Violoncello. By Jean Cras. Price Fr. 10 net. Published by A. Durand & Fils, Paris.

fect. Profundity of thought—that quality which French composers, no matter how able, so frequently lack—is to be found here. The coda of the first movement, *Très Lento*, in a curious 8/4 rhythm, with the melody in the viola, is an inspiration of which M. Milhaud may justly be proud. It is ultra-modern, yet beautiful. The second movement is engaging; the slow movement likewise, while the last is as brisk an *Allegro* as we have seen in many a day.

Fixed tonality is unknown to M. Milhaud in his creative work. For example, the scheme of this quartet is as follows: The first movement opens in A minor and closes on a D major triad; the second opens in A minor and ends on a D flat major chord with an inserted B flat, that modernist touch in which all impressionists revel. The third does end on its natural triad, while the last is completed with a brilliant passage in first violin and viola (these two instruments move here in contrary motion) on a C major chord, plus the inevitable A, analogous to the B flat which appears in the D flat triad at the end of the second movement.

But none of this plays the big part; none of it makes the work. M. Milhaud's musical ideas are pregnant and his treatment masterly. He has written the quartet of the year and progressive musicians will see in it the expression of a musician from whom much will be heard in the future. The work will be introduced to American audiences in the Fall by the Zoellner Quartet.

M. Cras's Trio is also one of the finest works in the form which has appeared in a long time. Not ultra-modern is this work, but its contents are interesting. There is a feeling for the contrapuntal in it, as noted in the opening fugal-like passages of the first movement and the brisk fugue with which the finale is introduced. Melodically, there are many beautiful things here, the lovely chorale melody of the slow movement, the second theme of the last movement and numerous others. The piano part is difficult and also grateful, and the writing for violin and cello idiomatic.

* * *

NEW piano compositions from the press of the Oliver Ditson Company|| include a set of five by Charles Huerter. These are "Berceuse in E Flat," "The Boat Ride," "The Jesters," "Snow-Birds" and "Two Brown Eyes." The first four are natural, easy pieces of no especial distinction, frankly in the *salon* style. The last, however, is a charming piece, a sort of *Valse lente*, melodious and somewhat piquant, in the manner of Leo Delibes. Three pieces—"Village Dance," "The Little Gipsy" and "Chatterbox"—by Emil Rhode are good teaching material for the earlier grades and are written with musicianly skill.

There are also a new piece called "Drifting," by Danforth W. Comins; "The Spinning Wheel," by Carl Hermann; Hans Harth's "Dance of the Ladies of Yesteryear," a charming minuet, and a "Valse Courante" by Walter Rolfe. The last-named is a good *salon* waltz, pianistic, effective and melodious. A. W. K.

||NEW COMPOSITIONS FOR THE PIANO. Published by the Oliver Ditson Company, Boston, Mass.

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DENVER CONCERT COURSES UNITED

Slack-Philharmonic Combination
Expected to Relieve Over-
crowded Condition

DENVER, July 25.—A contract was signed to-day between the Denver Philharmonic Orchestra Association and Robert Slack, the local impresario, by the terms of which Mr. Slack will abandon his course of artist concerts and devote his energies exclusively to promoting the Philharmonic concerts during the next three years.

This arrangement will materially effect the Denver musical season, and should give a tremendous impetus to the Philharmonic concert course. There will be six orchestral concerts, at each of which an eminent soloist will appear. The concerts will be given at the Auditorium, instead of at the Broadway Theater, and all will be evening instead of matinee performances. The soloists already engaged for the entire series are Julia Claussen, contralto; Arrigo Serato, the Italian violinist; Rudolph Ganz, pianist; John McCormack, tenor; Elena Gerhardt, *liedersinger*, and Alma Gluck, soprano. They will appear in the order named. The orchestra will be of about sixty pieces, and Horace Tureman will continue as director.

The season ticket price for best parquette seats will be \$7.50 for the six concerts, as against \$5 for three concerts in the Slack artist course. Considering that the soloists will be of almost or equal eminence as the ones whom Mr. Slack has presented from year to year, and that there will also be the excellent orchestral music in each concert, it appears that the public is to be considerably benefitted by the new order of things. There will be fifty-cent seats at all concerts, so that the educational aim of the Orchestra Association will not be nullified by prohibitory prices. It is true that under the old plan students could secure gallery seats for the orchestral concerts at fifteen cents each, but almost no one took advantage of that privilege.

A very significant result of this arrangement between the Orchestra Association and Mr. Slack will be a large reduction in the number of local concerts. Last year the Philharmonic Course offered eight concerts, and Mr. Slack presented his own subscription course of three concerts, and about a dozen other recitals and concerts by itinerant artists. The Cavallo Orchestra also gave six concerts, there were two seasons of grand opera, and the public was asked to patronize a number of other musical affairs, local and otherwise. The sum total was a musical menu far beyond the capacity of this public, and most of the concerts were poorly patronized. Result, no profit for any one.

While it is possible that some one may stand sponsor for additional concerts by touring artists next season, it is rather unlikely, since Mr. Slack has dominated the field here for several years, and the financial result has not been such as to tempt any save a venturesome spirit.

Just what effect the new arrangement will have on the competing Cavallo Orchestra remains to be seen. It surely places Mr. Cavallo, who is presenting his series single handed, at a great disadvantage. The Philharmonic Association has an endowment fund that provides some \$4,000 annually to meet deficits. Last season the Philharmonic losses

wiped out this sum and almost an equal amount that had been left from the first year's deficit fund; but since Mr. Slack has a large list of patrons who have supported his artist course during several years past, the inference is that he will carry a sufficient number of them to the Philharmonic course next season to insure an income at least equal to expenses. J. C. W.

EDMUND SEVERN SPENDING HIS VACATION AT NOANK

Has Written Several New Violin Compositions—A Musicale with Mrs. Severn and Her Titled Pupil

After an arduous season of teaching in New York and Springfield, Mr. and Mrs. Edmund Severn have been taking a vacation at Noank, Conn., the home of H. W. Ranger, the American painter. Sev-



With the Severns at Noank, Conn., From Left to Right, H. W. Ranger, the Landscape Painter, Countess von Boos, Mrs. Edmund Severn and Mr. Severn

eral enjoyable musicales have been given since the Severns have been in Noank. In one of these Mr. Severn, who is an able violinist as well as composer, played his "Storia d'Amore" and "La Fileuse," and Mrs. Severn Laurens's "Sieste" and a Karganoff "Tarantelle." The Countess Eugenia Hildegard von Boos, a pupil of Mrs. Severn, sang a group of Swedish folk songs in the original.

There were also several ensemble numbers, in which Mr. Ranger, who is an excellent organist, joined. These were the Adagio from Strauss's early Sonata, op. 5; Mr. Severn's "Venetian Romance," an "Invocation," by Matsys, and a Mascagni "Ave Maria," with violin obbligato and piano and organ accompaniment.

Following the musicale an exhibition of Mr. Ranger's notable paintings was given.

Mr. Severn has completed several new violin compositions, two piano works and a new Suite for two violins and piano, which will be published in the Fall.

BERLIN OPERA STATISTICS

"Parsifal" and "Mignon" Given Most Performances Last Season

BERLIN, July 14.—Statistics of the last season of the Berlin Royal Opera performances, compiled by Wilhelm Altmann in the *Allgemeine Musikzeitung*, show that "Parsifal" was given fourteen times; "Mignon," fourteen; "Carmen," "Rosenkavalier" and "Lohengrin," each thirteen; "Pagliacci" and "Meistersinger," twelve; "Bohème," eleven; "Cavalleria Rusticana," ten; "Ariadne auf Naxos," and "Marriage of Figaro," nine; "Aida," eight; "Samson and Delilah," "Traviata," "Flying Dutchman," "Tristan," and "Die Walküre," seven; "Siegfried," six; "Huguenots," "Butterfly," "Rheingold" and "Götterdämmerung," five; "Hänsel und Gretel," "Wildschütz," "Barber of Seville," "Fledermaus," "Salomé," "Elektra" and "Don Carlos," four; "Fidelio," "Les Voitures Versées," "Faust," "Magic Flute," "Merry Wives of Windsor" and "Freischütz," three; "Fra Diavolo," "Daughter of the Regiment," "Manon," "Masked Ball" and "Der Liebhaber als Arzt," two; "La Muette di Portici," "May Queen,"

"Romeo et Juliette," "Königskinder" and "L'Africaine," once each.

Wagner's undisputed sway over the operatic public is seen in the fact that ten of his works were performed for a total of 120 times, Richard Strauss taking second place, four of his works having been given thirty performances.

O. P. J.

ELEANOR PAINTER TO BE STAR OF DIPPEL OPERA

American Soprano of Berlin to Make New York Debut in Opera Comique on September 28

Eleanor Painter, the American soprano of the Charlottenburg Opera in Berlin, will be the leading prima donna of Andreas Dippel's opera comique company in New York, according to reports received this week from Berlin.

Mr. Dippel was in Carlsbad last week conferring with his New York backers and making final plans of organization. He heard Miss Painter sing recently in Berlin and later at the Municipal Opera at Carlsbad.

Miss Painter was at first disinclined to give up grand opera, but finally signed an advantageous contract. Mr. Dippel announces that he will open his season in New York on September 28 with Charles Cuvillier's "The Purple Domino," in which Miss Painter will create the principal rôle of *Georgine*.

Miss Painter comes from Colorado and began her career in a New York church choir four years ago. She studied in New York with Mme. Esperanza Garrigue and Percy Hemus. Her operatic debut in Europe was made at Covent Garden, London, where she sang *Musetta* in "La Bohème" and in "Madama Butterfly." She has had much success in coloratura rôles at the Charlottenburg Opera.

Miss Painter expects to sail for New York about the middle of August. In an interview last week with the Berlin representative of the New York *World* she said:

"I think it a great pity that American girls are obliged to come to Germany before they can get a chance to show their talent at home. Here they are so popular they always get the best appointments, but I am sure they could make good right away in America, too."

Program at Professional Woman's League Includes Work by Sidney Dalton

Sidney Dalton, pianist-composer, was the principal soloist at a concert given on July 27 by the Professional Woman's League. Mr. Dalton won hearty applause with his own "Yearning," and was compelled to respond with extras. Later he played Chopin's Waltz in C Sharp Minor. The other soloists were Mrs. Price, contralto; Arthur Lipson, tenor, and Ernest Aldwell, baritone. A good-sized audience attended.

Six orchestras combined for the recent Empress of Ireland Memorial Concert in London.

VIOLINIST RUMMEL MEMBER OF FAMOUS MUSICAL FAMILY



William Morse-Rummel, the Violinist, on Vacation at His Country Home, Milbrook

William Morse-Rummel, the gifted violinist, who is to tour America next season under the direction of Walter Anderson, is now at Milbrook, where he is spending his Summer. The violinist is a member of the famous Rummel family. His father was Franz Rummel, the noted pianist and his brother Walter, who makes his home in Paris, is widely known as a composer of the much sung "June" and "Ecstasy." Mr. Rummel has won much approval during the season just past as assisting artist on the tour of Titta Ruffo throughout the country.

ALMA GLUCK WITH SEMBRICH

To Study with Her This Summer—Later May Visit America in January

Alma Gluck, who recently became the wife of Efreim Zimbalist, will study with Mme. Sembrich again this Summer. Other pupils of Mme. Sembrich who makes it a rule to accept only a very few pupils who possess exceptional talent, will be Julie de Coppet, daughter of Edward de Coppet, of New York, and two other Americans.

A report from Nice to the New York *Sun* announces that Mme. Sembrich is now in her Summer home at Chamounix, where she has been joined by her husband, Professor Stengel. They will return to Nice about October 1.

The *Sun* hears that Mme. Sembrich may visit the United States next January to sing in New York, Boston and Chicago.

Leonard Borwick, the English pianist, has recently transcribed Debussy's "L'Après-midi d'un Faune" for piano solo.

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MEMORABLE FESTIVAL FOR CHAUTAUQUA

Remarkable Array of Musical Forces to Be Presented in Fortieth Anniversary Celebration—A Notable Program of German Music—Memorial Service for Mrs. E. T. Tobey

CHAUTAUQUA, N. Y., July 25.—The musical attractions for the last week have been many, various and interesting. There were programs to suit all tastes, and in every case they were of a high grade, in accordance with the standard set by Alfred Hallam, musical director, when he came here thirteen seasons ago. This year is sure to prove the greatest of all.

Already there is a large crowd here looking forward to the festival of next week. The Victor Herbert Orchestra, the Schubert Club of Schenectady, the July soloists and the quartet for August, and the Chautauqua Choir and Orchestra will give a series of performances, such as ought to attract music lovers from all over the country. This is the fortieth anniversary year of the Chautauqua institution; hence these elaborate plans.

The first program of the week just past was the Croxton-Conradi recital at Higgins Hall, the second of the series by these artists. Mr. Croxton sang with splendid insight into the works he had chosen, delightful tone color and ease. Mr. Conradi's playing was that of the thorough artist.

A German Program

On Monday evening, the Chautauqua Orchestra and soloists, with the assistance of Ernest Hutcheson, pianist, and Sol Marcossion, violinist, were heard in a German composers' program. The Amphitheater was well filled for the performance.

The orchestra played as an opening group an arrangement of three "Songs from Eliland," by von Fielitz, and as a closing number, the March from "Tannhäuser."

Gwilym Miles sang "Widmung" and "Ich Grolle Nicht," by Schumann, and Strauss's "Zueignung" in true German style and with admirable diction. With the assistance of a string trio and quartet from the orchestra, Sol Marcossion played the Bach G String Air and the Beethoven G Major Minuet, and at the conclusion both the soloist and his assistants were obliged to respond to insistent recalls.

Elizabeth Parks, soprano, was at her best in the numbers assigned her, the "Wie Melodien zieht es Mir" and "Spinnliedchen," folk song, and Hugo Wolf's "Er Ist's," "Botschaft," by Brahms, "Im zitternden Mondlicht wiegend," by Haile, and "Ungeduld," by Schubert, were the

songs chosen by Reed Miller. This is his second engagement as a soloist at Chautauqua and, in the minds of those who heard him several years ago, his work is even finer now than then. His singing shows supreme artistry.

Ernest Hutcheson, pianist, was heard in two numbers, the Mendelssohn Capriccio and the Schubert Impromptu in B Flat. He was, as usual, received with enthusiasm. Nevada van der Veer sang exquisitely the "Seeligkeit," Van der Stucken; "Wiegenlied," Brahms, and "Er ist gekommen," Franz. We have had many contraltos here in the last fourteen years but none better and few the equal of this artist.

Memorial Service

An impressive service was held Sunday last at Sherwood Memorial Studio in memory of Mrs. E. T. Tobey, who was a member of the Chautauqua music faculty for twenty-two years. Her death occurred at Memphis, Tenn., last May. Alfred Hallam, director, presided over the exercises, paying a personal tribute to Mrs. Tobey and introducing Henry B. Vincent, who spoke for the music faculty here. Ernest Hutcheson contributed the slow movement of Beethoven's "Sonate Pathétique." Tom Garner, of Alabama, spoke of the musical work of Mrs. Tobey in Memphis. Sol Marcossion, with the assistance of three members of the Chautauqua Orchestra, played the Bach Air for the G String. Mrs. Josie Frazee Cappleman, of Arkansas, a former member of Mrs. Tobey's Chautauqua parties, read a tribute in verse. Percy H. Boynton, secretary of instruction at the Chautauqua Institution, also paid a feeling tribute to the personality and character of Mrs. Tobey.

On Tuesday afternoon, James H. Rogers, visiting organist, of Cleveland, Ohio, was heard in the third of his recitals, playing a Wagner program. His work delighted a large audience.

At five o'clock Tuesday afternoon at Higgins Hall, Sol Marcossion and his talented wife were heard in the second of their charming recitals.

Olin Downes, of the music faculty, has given two illustrated lectures at Higgins Hall during the week, giving music lovers an opportunity to study the programs to be presented by Victor Herbert and his orchestra here next week.

On Wednesday afternoon, a large audience heard the Chautauqua Band and Junior Choir, with the assistance of the soloists for July in a well selected program under the direction of Alfred Hallam. The occasion marked the first appearance this season of the Chautauqua Junior Choir of 250 voices.

Second Hutcheson Recital

The second recital of the season by Ernest Hutcheson, pianist, was given at Higgins Hall Thursday afternoon. Again this artist held his hearers spellbound. He played the Bach Chromatic Fantasia and Fugue, Beethoven's Sonata in C, op. 53, and several Chopin numbers.

The second of the Bickford series of mandolin recitals was presented Friday afternoon. Mr. Bickford was assisted by Velma Dine, cornetist, and William Strassner, baritone, both of Canton, O.

At the concert of Friday evening, the

soloists for July were heard in the second presentation of the "Peter Pan" song cycle, by Trevalsa, and "The Erklings Daughter," by Gade. The last number was given with the Chautauqua Choir and Orchestra, under the direction of Alfred Hallam. L. B. D.

GRACE POTTER RECOVERED

Pianist in Colorado Recuperating After Severe Illness

Musicians interested in the careers of the younger generation of artists have learned with pleasure that Grace Potter,



Grace Potter, Pianist

the American pianist, has recovered from a severe illness. She has gone to the mountains of Colorado to recuperate and prepare her repertoire for the coming season.

S. E. Macmillen, who is Miss Potter's manager, reports that he has arranged several important engagements for her.

Scala Company to Give Guest Performances in Berlin and Other Cities

BERLIN, July 25.—The operatic ensemble of the Milan Scala will give extended "guest performances" at the Berlin Royal Opera at the beginning of the next winter season. Among the artists to be heard are Corsi and Armanini. The Milan ensemble will also give performances in Vienna, Prague, Stuttgart and Zurich. Among the works scheduled for performance are Wolf-Ferrari's "Inquisitive Women," Donizetti's "Don Pasquale" and Rossini's "Barber of Seville." O. P. J.

Nikisch to Conduct Concert of Strauss Compositions

BERLIN, July 25.—The first of the Nikisch concerts with the Berlin Philharmonic Orchestra, on October 12, will be devoted to compositions of Richard Strauss in celebration of the latter's fiftieth birthday anniversary. O. P. J.

Proof in Margaret Keyes's Career of Value of American Musical Training

ADDITIONAL proof that success in music can be obtained in this country, without the supposed prestige that comes of European experience, is contained in the case of Margaret Keyes, the American concert and operatic contralto. Miss Keyes's only teacher, to whom she gives full credit for her success, is Hattie Clapper Morris, with whom she began her studies shortly after leaving her native city of Rochester, N. Y.

Miss Keyes has scored many successes with the Chicago, Philadelphia Opera Company as Nancy in "Martha," Fricka in "Die Walküre," Suzuki in "Madama Butterfly," Maddalena in "Rigoletto," Mercedes in "Carmen" and smaller rôles in "Louise," "Thais" and several other operas. Her first concert success of large importance was scored in 1908, when she went on tour with Caruso. This was the only concert tour Caruso ever under-

took in this country. One feature of her last season's work was her tour with the Chicago Symphony Orchestra, with which organization she is again booked to appear. She also appeared with the Philadelphia Orchestra in Wilmington, Del., and gave recitals of her own in Chicago, Youngstown, O., Cleveland and elsewhere, besides which substituting several times for Mme. Schumann-Heink.

A particularly impressive success was scored by her when she sang the contralto solos in the Bach B Minor Mass at the Cincinnati Festival this year.

For the last several years she has been soloist at the Broadway Tabernacle, New York.

Miss Keyes's concert appearances are under the management of the Wolfsohn Musical Bureau, which has already booked her for another tour with the Chicago Orchestra, and for several important appearances prior to November 15, and after the regular opera season of the Chicago company.

NEW SONGS FROM BOSTON

Bradley Keeler, a New Composer, Whose Work Has Merit

Bradley Keeler is a new name in the Boston Music Company's song issues. Mr. Keeler is represented by two songs, "Nightfall" and "Thine Image," the first of which reaches a very high plane of excellence. The second, though more conventional, has points that lift it out of the ordinary. Both songs are issued for high and medium voice.

John H. Densmore, a Boston musician, has written a set of songs, published under one cover called "Dodecameron" to texts by Virginia Kline. It is described as a "lyric cycle of twelve days" for the benefit of those who understand only English.

The titles of the songs are naturally the various kinds of days, and Mr. Densmore has tried to reflect the moods of the different days in his music. In "A Sullen Day," "A Purple Day," "A Rainy Day," "A Wasted Day," "A Restless Day" and "A Stormy Day" he has been fairly successful. The texts by Miss Kline are for the most part hopelessly commonplace. The following from "A Blue Day" is offered as a sample:

"The sky is blue, my gown is blue,
And I am blue, indeed."

It is surprising that a musician of Mr. Densmore's apparent fineness of feeling should give his time to composing music for texts which fall so far below an average standard, and that the editorial staff of this publishing house, known for its literary appreciation, should be willing to advance a cycle based on such unliterary effusions.

A. W. K.

***"Nightfall," "Thine Image." Two Songs for a Solo Voice With Piano Accompaniment. By Bradley Keeler. Price 50 cents each. "Dodecameron." A Cycle of Twelve Songs for a Solo Voice with Piano Accompaniment. By John H. Densmore. Price \$1.00 net. Published by the Boston Music Company, Boston, Mass.

THE JOKE ON VERDI

An Anecdote of His Association with His Fellow-Composer, Giorza

BERLIN, July 25.—A local newspaper, *B. Z. am Mittag*, relates a Verdian anecdote in connection with the recent death in Seattle, Wash., of the composer, Giorza. Giorza told the story himself:

"Verdi and I lived in Milan on opposite sides of the street for some time. The street being narrow, and the weather very warm, we kept the windows wide open. Verdi was writing an opera, and, as soon as he had composed a melody, sat down at the piano and played it over. I thought I would play him a little trick, so I closed the shutters, went to the piano and played the melody he had just composed. Looking through the shutters again, I saw Verdi leaning out of the window and looking excitedly up and down the street. His piano was silent the remainder of the afternoon."

"In the evening we went walking together, and as Verdi seemed to be in a melancholy mood, I asked him what was the matter.

"Just think, Giorza," he replied, 'I composed a melody this afternoon which I was absolutely sure was original, but I had no sooner played it through on the piano, when I heard someone in the neighborhood, who already knew it, likewise playing it. The conviction that I had been the originator of someone else's composition is terrible to me.'

"As I told Verdi the truth of the matter, his face cleared, and his mood became the happiest imaginable."

O. P. J.

Frederic Fradkin Arrives from London

Frederic Fradkin, the Russian-American violinist, returned to New York on Saturday, July 25, aboard the *Baltic*. Mr. Fradkin, who was heard in America as soloist with the New York Philharmonic under Gustav Mahler three years ago, has been giving concerts in England and has appeared in two successful recitals in London during the last two years. His trip to America this time was made to visit his family. He expects to return to London in September to fill engagements already booked for him. There is a possibility, however, of his making an American tour either in January, 1916, or during the season following.

Busoni's American Tour Assured

BERLIN, July 20.—Regardless of certain reports to the contrary, Ferruccio Busoni, pianist and conductor, has been booked for another American tour for next season by M. H. Hanson, the New York manager. Mr. Hanson visited the Berlin office of *MUSICAL AMERICA* to issue a statement to this effect. O. P. J.

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CALIFORNIANS HEAR AMERICAN MUSIC

David Stanley Smith's New Trio
a Feature of Summer School
Concert

Bureau of Musical America,
376 Sutter Street,
San Francisco, July 22, 1914.

THE first public concert at the University of California's Summer School of Music was given last night in Harmon Gymnasium, the largest auditorium on the campus, and even the galleries were thronged.

Prof. David Stanley Smith's new Trio in G Major, for piano, violin and violoncello, proved a very interesting work. This is the Yale composer's opus 16. Professor Smith was the pianist, Hother Wismer, the violinist, and Victor de Gomez, the cellist. It was an excellent performance, though in the large and acoustically unsatisfactory gymnasium the violin's lighter tones were almost inaudible to listeners in the remoter sections of the building.

In this trio the serious purpose of the composer is evident, with academical intent to suppress anything in the nature of mere melody at its very first appearance. Well-figured harmonizations and frequent and frank dissonances, particularly in the first movement, *Allegro molto, con grazia*, and in the *Allegro maestoso*, indicate the professor's approval of modern writing. The slow movement, *Andante solennemente*, contains much beauty of a spontaneous sort. On the whole, however, the composition is one that betrays thorough acquaintance with the rules of intricate music-writing rather than one in which the means of expression is secondary to the thing expressed.

Professor Smith's "Cradle Song" was included in the group sung by Anna Miller Wood-Harvey, the contralto, who until recently resided in Boston. This, too, sounded a bit scholastic; but perhaps it is just as well to begin the harmony lessons right in the nursery.

Schumann's Quartet in E Flat Major, op. 47, was played in pleasing manner by Adeline Maud Wellendorff, piano; Mr. Wismer, violin; Rudolph Seiger, viola, and Mr. de Gomez, cello.

In addition to Professor Smith's song, Mrs. Harvey sang Arthur Foote's "On the Way to Kew" and "Memnon" and songs by Helen Dyckman, John Alden Carpenter, Beethoven, Franz and Rubinstein. Her voice this year is more beautiful than ever and she gives the charm of culture and deep understanding to every song she sings. Her interpretations at the Summer School are a source of help and delight to the thousand students.

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PITTSBURGH FRATERNITY MEN FORM A STRONG OPERATIC ORGANIZATION



Opera Company of Duquesne Council, Knights of Columbus, of Pittsburgh

PITTSBURGH, July 26.—In the Duquesne Council Knights of Columbus Opera Company Pittsburgh has a musical organization which has a bright future, judging by its work within the last few months. The company on Friday evening appeared in joint concert with the Pittsburgh Festival Orchestra on the Schenley Hotel Lawn and created a most favorable impression in several operatic selections. Last Winter the company gave two successful performances of "The Chimes of Normandy" at the Lyceum Theater, and will begin rehearsals within a few weeks for the production of another opera. The company was started for social purposes among the members of Duquesne Council, but the success of its efforts resulted in the forming of a permanent organization. Several concerts have been booked

for the company.

The personnel consists of former professional opera singers and the pick of the church choirs in Pittsburgh. There are 112 members. The company was organized by Edward P. Riehl, a member of the Pittsburgh Male Chorus, who has sung many parts in Gilbert and Sullivan operas and who has been interested in concert work for twelve years. Mr. Riehl is manager of the company.

Will A. Rhodes, the soloist of the Second Presbyterian Church, who earned great favor by his work in "The Lady of Luzon" produced by the Pittsburgh Athletic Association in 1913, is a member of the company. He sang an important rôle in "The Chimes of Normandy." Fred G. Rodgers, one of the soloists of the Trinity Church, and formerly principal baritone of the New-

castle-on-Tyne Opera Company of England is another enthusiastic member, and so also is Frank P. Casey, who has played comedy parts in many Gilbert and Sullivan operas. J. J. Bridgeman, baritone soloist of St. Raphael's Church, handled a difficult rôle capably in "The Chimes of Normandy." George A. Preach, musical director, has directed professional opera companies on the road for the last five years. J. Lawrence Rodriques, stage manager, has been interested in operatic work for several years and two years ago was a member of the Boston Opera Company.

Among the women in the company are Marie Sybert, for two years a member of the Pitt Theater Stock Company, and Anna Kusebauch, who sang the part of Germaine in "The Chimes of Normandy." She is well known in concert work. E. C. S.

BAUER A VIOLINIST BEFORE HE BECAME PIANIST

"MY earliest recollections are musical," said Harold Bauer, the pianist, in a recent interview. "The first composition I recall is Brahms's Piano Quintet, which I came to know when I was three. My father, who was an amateur musician living in London, was fond of quartet music and often invited musicians to the house to play the works he loved. Thus I was surrounded by a distinctly musical atmosphere. My first composing was done at the age of four, when I wrote a polka! In the course of time it was decided for me that, as my elder sister played the piano, I should become a violinist."

"I was not unwilling though I fussed at the piano in my own immature way, and shortly after my ninth birthday I began appearing in concert. For ten years I played, first as a prodigy. Then I was regarded as a rising young violinist. My career was perhaps fairly successful, but my accomplishments did not draw to any marked extent in the region of the box office, which was natural enough."

"My decision to go to Paris was swiftly followed by my arrival there, and straightway I determined that I would never again live in London, a city of which I was thoroughly sick. The engagements I expected to secure in the French metropolis, however, did not materialize. I had not graduated from the Conservatoire, which held me back; and I had not done other things which might have obtained work for me."

"A year of pretty hard endeavor to keep life in my body brought a knowledge of the language and some acquaintance, which proved gradually profitable. The fact that I could play the piano brought me opportunities to provide accompaniments for singers and the piano parts of sonatas. Appreciating my pianistic limitations, I sought aid of distinguished pianists whom I had met to devise methods by which I might accom-

plish a certain necessary technical facility. Invariably I was informed that months of dry practice alone would bring what I sought."

"But I had no time. Again and again it was necessary that I should prepare some compositions in a few days. As a consequence I discovered that in order to distract attention from a somewhat uncertain technique it was incumbent upon me to make my expression as complete and as eloquent as my powers would permit. The recognition of this fact, in my opinion, was what saved me in those earlier days and eventually enabled me to accomplish the tasks that I set for myself."

Vernon d'Arnalle, the American baritone, recently gave a concert with Marie Carreras, the Spanish pianist, with gratifying results, in London.

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DOUBLE BASS AS SOLO INSTRUMENT

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F. A. HADLAND in "The Strad"

PRACTICAL rather than esthetic reasons seem to be accountable for the infrequent employment of the double bass as a solo instrument. Its low pitch, which is its chief recommendation in the orchestra, necessitates a special method of treatment in composing solos for it. For example, most violoncello solos played on the bass sound heavy and uninteresting, which is accounted for by its compass lying chiefly below the vocal tone-region. But it has extraordinary harmonics, pearl-like in quality and purity of tone. With the liberal employment of these, and an accompaniment written to suit the special peculiarities of the instrument, it is capable of most admirable effects.

From time to time virtuosi on the instrument appear and demonstrate this. Many musical people went to hear Kussewitzky, who gave highly successful recitals in London a few years ago; and within the recollection of many, Bottesini created a sensation by his clever and artistic performances. But amateurs have not often achieved much as soloists on the bass, and probably a good many have been deterred by the poor results obtained even after much practice. The cause of such failure to realize anything of esthetic value has probably often been due to lack of discretion in choosing suitable pieces. The number of solos for the instrument is much larger than is generally supposed; and although a good many are display pieces, there are some of moderate difficulty which are quite playable, and many of artistic value.

One practical reason for the disfavor which tells against the study of the bass is the inconvenience and expense attending its transport. Most amateurs who play it in orchestras have only one instrument, and often expect to find basses provided for them by the society at whose rehearsals and concerts they play. For solo playing a smaller bass or "Basso di Camera" is advisable, with thinner strings which make the harmonics more reliable.

An eminent soloist on the contrabass was Joseph Kämpfer, a Hungarian, who was heard at the Concerts Spirituels in Paris in 1787. This player made an attempt to remedy the inconvenience of transporting his large instrument by having it made in twenty-six movable

pieces, and the building and taking down of his bass must have been an interesting process to watch. As the perfect fitting of all the parts of an instrument is a fundamental condition of its yielding satisfactory results, it must have been a remarkable feat of instrument making. Kämpfer's ingenious plan does not seem to have been generally adopted.

The late Mr. A. C. White was fond of saying: "The double bass requires delicacy combined with firmness," and in that respect it is like all other instruments.

Mr. White had in his possession a MS. duet for two contrabassi by Dragonetti, which he placed at the end of the appendix to his primer. Ammon Winterbottom was another player who is remembered by those who knew him as an admirable artist. He, with Severn, Howell, and White, were for many years familiar figures in Costa's Sacred Harmonic Band, as well as at the opera. It is pleasant to recall the playing of Bottesini also. His Concerto in F Sharp Minor was revived at one of the Philharmonic Society's concerts a few years ago by Mr. C. Hobday. Bottesini's Method, divided into two parts, one for orchestral playing, and the second for solo playing, is unsurpassed. He was a thorough artist, and composed much music, including an oratorio, "The Mount of Olivet." Among his other compositions are the famous Tarantella, and a beautiful Réverie, both for his favorite instrument.

The drudgery of learning would be very much lessened if more studies with pianoforte accompaniment were available, and this would make a good introduction to solo playing. There are studies by Kreutzer and Simandl, with pianoforte accompaniment, the former being arrangements from the renowned violin studies.

Among concert pieces may be named a Concertino by Gouffé in D Minor, not too difficult, and a very musicianly composition, and there are many other pieces by the same composer. A Fantasia Concertante by Aug. Chapuis is very playable. Glière has written an Intermezzo and Tarantella, and there is a lovely air, "Frühlingserwachen," with accompaniment for piano or full orchestra, by Emil Bach. Other compositions by H. Wolf, Ph. Libon, and

Stein are worth attention. Romberg's set of three sonatas for two contrabassi might be found attractive.

H. Wolf (already mentioned) has done a good deal in arranging—notably C. M. von Weber's Andante and Rondo Ongarese—and a great variety of airs by Chopin, Handel, Kreutzer, Mozart, Schubert and Schumann. A comparatively easy set of pieces is provided by the "Six pièces caractéristiques" with piano accompaniment, published by Costallat of Paris.

The Kussewitzky Concerto, published by Messrs. Novello, is a fine piece, but it makes considerable demands on the player's technic. A song, "Thy Mighty Power," by Vincent Novello, with double bass obbligato, is occasionally heard. It requires a fine soprano voice to do it justice, and the obbligato is exacting. The late Mrs. Boyle, who was a highly competent amateur, played it with great success.

It is a pity that the arrangement of Bach's organ Fugues for the pianoforte, with the pedal part adapted for contrabass by Dragonetti, is out of print. It was published by the old firm of Coventry & Hollier. Copies are sometimes to be met with.

Those who desire to understand the capabilities of the instrument must get rid of the vulgar idea that there is anything rough or inartistic about the double bass. It is capable not only of light and shade, but of chiaroscuro—mezzoforte—that quality which counts for so much in the art of painting.

Hammerstein Loses Eldest Son: Third in Five Months

Harry Hammerstein, eldest son of Oscar Hammerstein, died Tuesday night in Laurence Hospital, New London, Conn. He was a lieutenant in Company K, Ninth Regiment, and went on Sunday to Fort Wright, Fisher's Island, for a two weeks' encampment. On Monday he was taken ill and was sent to New London on a Government transport. Diabetes, from which he had suffered for several years, was the cause of his death.

Oscar Hammerstein now has but one son surviving, three having died in the last five months. Lieutenant Hammerstein, who was forty-five years old, is survived by his wife. Because of his illness he had not engaged in business for several years beyond superintending work on his father's new Lexington Avenue Opera House.

SHELLEY FOR THE CENTURY

Former Chicago Opera Press Representative Engaged by the Aborns

Milton and Sargent Aborn have engaged Howard Shelley, the grand opera publicity man, as press representative of the Century Opera Company for the coming season.



Howard Shelley

Mr. Shelley was a writer on Philadelphia newspapers before Oscar Hammerstein engaged him to do the press work for his Philadelphia Opera House for two years. He then came to the Manhattan Opera House in New York, where he remained for a year in the same

position. For the following three years he was press agent with the Chicago-Philadelphia Opera Company, with which he made two trips to the Pacific Coast and back, besides officiating during their regular engagements in Chicago, Philadelphia and other eastern cities. He will begin his work at the Century late in August, when Rufus Dewey, the present press representative, will continue as publicity manager and take charge of the Century Opera Program Magazine.

Arrest Richard Wagner!

The *Etude* reprints the interesting police description of Richard Wagner designed to assist in his detection when he was sought as a political criminal: "Wagner is thirty-seven or thirty-eight years of age. He is of medium height, possessed brown hair and has an open forehead. His eyebrows are brown, his eyes greyish blue, his nose and mouth proportioned, his chin round, and he wears spectacles. Other characteristics: He is rapid in movement and speech. Clothes, coat of dark green buckskin, trousers made of black cloth, vest velvet, neckerchief silk, felt hat and boots."

Carmen Melis is to sing at the Madrid Royal Opera part of next season.

KEEPING THE PIANO TO THE PITCH

HOW international pitch came to be used as the general musical standard, and some directions for keeping pianos properly tuned, were among the interesting points of Professor Dayton C. Miller's second Lowell lecture on the subject of "Sound Analysis," says the Boston Transcript. Professor Miller said:

"Now it is an important part of musical training that you should become accustomed to the judgment of pitch, and that once adopted the pitch should be kept constant. Every one should insist that the piano tuners he engages should keep his instrument at the proper pitch. All pianos slowly drop in pitch with the passing of time, and the loosening of their strings, so it is the tendency of many tuners simply to smooth out the faults in the piano's tune, without any attempt to lift the registers all back to their proper pitch. If this gradual drop

is repeatedly permitted it will ultimately become impossible for any tuner to lift your piano back to the pitch which it ought to have. Agreement upon a standard is certainly desirable, and personally I favor 435 vibrations to the second, as set by Koenig.

"The range of tones in the human voice is from 60 vibrations to 1300 in the case of very high sopranos, and to seven or eight hundred for the average singer. The piano's tones range from 27.2 to 4138.44. On the organ a pipe 32 feet in length is capable of producing a tone of only sixteen vibrations to the second." Professor Miller then played that tone on a large tuning fork, but the resulting sound was inaudible to most people in the audience except as a long, very low rumble. The highest pipe organ range is to 12,400 vibrations, produced by a pipe one-quarter of an inch long. Tones above 20,000 vibrations were also inaudible to many people.



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EUGENE HEFFLEY ON MODERN TENDENCIES IN PIANO MUSIC

Founder of the MacDowell Club of New York a Thorough Progressive with Strong Reverence for the Old Masters—His Ideas Regarding the Technical Phases of Study

EUGENE HEFFLEY, the founder and first president of the MacDowell Club, of New York City, a pianist and teacher of high ideals and most serious aims, came to New York from Pittsburgh in 1900 at the suggestion of Edward MacDowell himself. He came to make a place for himself in the profession of the metropolis, and has proved himself a thoroughly sincere and devoted teacher, as well as a most inspiring master; he has trained numerous young artists who are winning success as pianists and teachers.

Mr. Heffley, while entertaining reverence for the older masters, is very progressive, always on the alert to discover a new trend of thought, a new composer, a new gospel in musical art. He did much to make known and arouse enthusiasm for MacDowell's compositions, when they were as yet almost unheard of in America. In an equally broad spirit does he introduce to his students the works of the ultra-modern school, Debussy, Rachmaninoff, Florent Schmitt, Reger, Liadow, Poldini and others.

"My students like to learn these new things, and the audiences that gather here in the studio for our recitals come with the expectation of being enlightened in regard to new and seldom heard works, and we do not disappoint them. Florent Schmitt, in spite of his German surname, is thoroughly French in his manner and idiom, though they are not of the style of Debussy; he has written some beautiful things for piano, a set of short pieces which are little gems. I rank Rachmaninoff very highly, and of course use his Preludes, not only the well known ones—the C and G minor, but the set of thirteen in one opus number; they are most interesting. I use a good deal of Russian music. Liadow has composed some beautiful things, but Tchaikowsky, in his piano music, is too complaining and morbid, as a rule, though he is occasionally in a more cheerful mood. It seems as though music has said all it can say along consonant lines and regular rhythms. We must look for its advancement in the realm of dissonance; not only in this but in the way of variety in rhythm. How these modern composers vary their rhythms, sometimes three or four different ones going at once! It is the unexpected which attracts us in musical and literary art, as well as in other things; we don't want to know what is coming next; we want to be surprised.

Polyphonic Music as a Mental Study

"Of the classic literature, I use much Bach, when I can. I used to give more Mozart than I do now. Lately I have inclined toward Haydn; his Variations and Sonatas are fine. My students seem to prefer Haydn also. I thoroughly believe in the value of polyphonic music as a mental study; it is a necessity. And Bach is such a towering figure, such a rock of strength in musical art. Bach was essentially a Christian, and this element of devoutness, of worship, shines out in everything he wrote. I do not believe that music, without this element of devotion, will live. Tchaikowsky did not have it, nor Berlioz, nor even Mozart, for Mozart wrote merely from the idea of sheer beauty of sound; in that



Eugene Heffley, Prominent as a Piano Teacher and Musical Authority

sense he was a pagan. I doubt if Strauss has it. One cannot foresee how the future will judge the music of to-day; what will it think of Schönberg? I am holding in abeyance any opinion I might form regarding his work till I have had more time to know it better. I can only say I have heard his string quartet three times. The first time I found much in it to admire; the second time I was profoundly moved by certain parts of it, and on the third occasion I felt that the work, especially the latter part, contained some of the most beautiful music I had ever listened to.

"In regard to the technical training my pupils receive, it is not so easy to formulate my manner of teaching. Each pupil is a separate study, and is different from every other. As you well know, I am not a 'method man.' I have little use for the so-called piano method. To be a true teacher of the piano is a high calling indeed, for there are many pedagogues but comparatively few real teachers. I make a distinction between the two. A pedagogue is one who, filled with many rules and much wisdom, endeavors to pour his knowledge into the pupil; whereas the true teacher seeks to draw out what is in the pupil. He strives to find what the pupil has aptitude for, what he likes to do and can do best. The teacher must be something of a psychologist, or how can he correctly judge of the pupil's temperament, his tastes, his mentality, and what to do for him?

Individuality of the Pupil

"When a new pupil comes I must make a mental appraisal of his capacity, his likelihood to grasp the subject, his quickness of intelligence, his health and so on. No two pupils can be treated in the same way. One who has little continuity, who has never followed out a serious line of thought in any direction, must be treated quite differently from one of an opposite mentality and experience. It would be useless to give Bach to the first pupil, it would only be a waste of time and patience; he could not comprehend the music in any sense; he would have no conception of the great things that Bach stands for. Such a course of treatment would only make him hate music, where as to one of a more serious and thoughtful turn of mind you might give any amount of Bach.

"A student with a poor touch and undeveloped hand must go through a regular course of training. The hand is first placed in position, either at the keyboard or on a table. The fingers are

taught to start with up movements, as the lifting muscles need special attention. A muscle or a finger is either *taut*, *flabby* or *stiff*. It is the taut condition I strive for—to make the finger responsive, like a fine steel spring.

Finger Action

It is absolutely necessary to establish correct finger action at the outset, for the sake of finger development, clearness and accuracy. When single fingers can make accurate up and down movements, we can put two fingers together and acquire a perfect legato. I teach that there are three kinds of legato—the *passage* legato, the *singing* legato and the *accompanying* legato. The pupil must master the first before attempting the others. I advise technic practice with each hand alone, for you must know I am a firm believer in the study of pure technic outside of pieces.

"As the student advances we take up chord playing with different touches, scales, arpeggios and octaves. I institute quite early what I call polyphonic technic—one hand doing a different movement or touch from the other. This works out in scales and arpeggios with a variety of touches—one hand playing the passage or scale staccato while the other plays legato, and vice versa."

Asked if he taught technical material without a book, Mr. Heffley replied: "No, I generally use the Heinrich Germer work, as it covers the ground very satisfactorily. It is compact, concise and complete in one volume. Every form of exercise must be worked out in all keys. I find the book useful for all kinds of students. I may add that I use very few études.

Use of the Metronome

"If the student seems to have a very imperfect rhythmic sense I use the metronome, but as sparingly as possible, for I want to establish the inner sense of rhythm.

"In regard to memorizing, I give no special advice, but counsel the student to employ the way which is easiest and most natural to him. There are three distinct ways of committing music, the analytic, photographic and muscular. The analytic memory picks the passage apart and learns just how it is constructed, and why; the photographic memory can see the veritable picture of the passage before the mind's eye, while the muscular memory lets the fingers find the notes. This is not a very reliable method, but some pupils have to learn in this way. Of course the analytical memory is the best; when the pupil has the mental ability to think music in this way I certainly recommend it strongly."

HARRIETTE BROWER.

When Piller Became Pillar

The London *Daily Citizen* tells the following story about Sir Joseph Beecham, the millionaire pill manufacturer, who has been associated with his son, Thomas Beecham, in the production of grand opera:

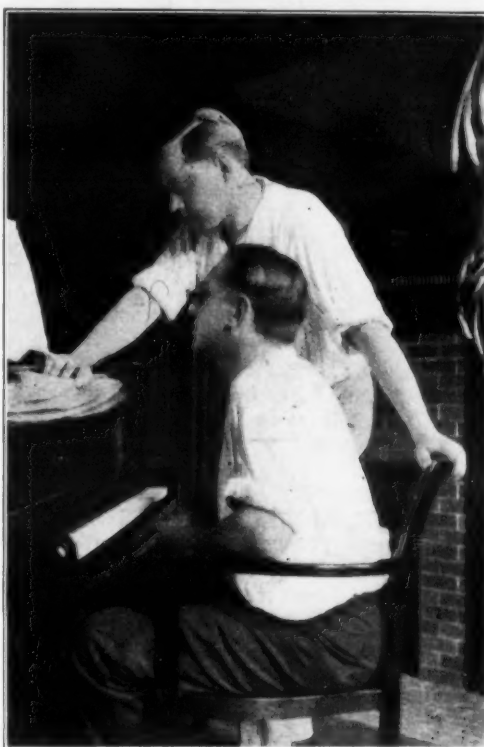
A certain journalist a couple of years ago thought he might earn a few sovereigns by suggesting that an advertisement consisting of the words "Beecham, a Piller of the State," would be helpful in selling pills.

Thomas Beecham replied that at a dinner to his father a number of years previously a local dignitary had referred to the guest of the evening in the same facetious manner.

"And the local press," he added, "which is a model of correctness, reported the observation as 'Pillar of the State.'"

Emmy Destinn, Dinh Gilly and Florence Macbeth were among the singers who assisted at a recent benefit concert for a disabled musician in London. The proceeds reached a considerable sum.

WERRENRATH BUSY PREPARING FOR NEXT SEASON OF CONCERTS



Percy Rector Stephens (seated) and Reinald Werrenrath Working on a Vocal Problem

Making hay while the sun shines, Reinald Werrenrath is taking advantage of the vacation months to continue his vocal studies with Percy Rector Stephens, with whom he has now completed a year's work. Mr. Werrenrath is to be found daily at the Stephens Studios in West Seventy-second street, getting his voice into shape for his next season's concerts and recitals and is foregoing a long rest in order to be with Mr. Stephens, who likewise has found it impossible to go away and close his studios during the Summer. Another daily worker at these studios is William Wheeler, the tenor, favorably known for his oratorio singing and also for his musicianly achievements as tenor of Arthur Whiting's University Quartet.

Frances Rose Visits Her Home City of Cleveland

CLEVELAND, July 16.—Frances Rose, the Berlin Royal Opera prima donna, has arrived in this her home city with her husband, Theodore Conrad, and is the guest of her sister, Mrs. Landesman. Miss Rose is planning a tour of the United States. She was for six years a star at the Berlin opera, singing such parts as *Santuzza* in "Cavalleria Rusticana," *Senta* in "The Flying Dutchman," *Chrysothemis* in Strauss's "Elektra," the title rôle in Strauss's "Salomé" and *Carmen* in Bizet's opera.

John Aiken Preston, Boston Organist, Dies in Munich

News was cabled to Boston last week of the death in Munich, Germany, on July 22 of John Aiken Preston, who was noted as a concert pianist and organist. He was born in Boston, May 31, 1856. He had been heard as piano soloist with the Boston Symphony Orchestra and was accompanist for Mme. Lillian Nordica in some of her early concert tours. He was one of the subscribers to the fund for the building of the Bayreuth Festspielhaus. His last active musical work was as organist at St. Paul's Episcopal Church, Boston.

Riccardo Zandonai's "Six Songs," an album which appeared last year, will be brought out in the Fall by the Ricordi with an English version by Frederick H. Martens.

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Mrs. Irene Kelly Williams, a former pupil of Oscar Saenger, is meeting with much success as a coloratura soprano in San Francisco.

A recent song recital by the pupils of Thomas Harbonie in Odd Fellows' Hall, Houston, Tex., was attended by a large audience.

The Santa Fé Trail Band, with its new leader, Robert Tremaine, has been giving weekly programs in the city parks of Pueblo, Colo.

Pupils of Hazel F. Fitzgerald gave a recent piano recital in Brown's Hall, Old Town, Me. They were assisted by Mary Hayes Hayford, pianist.

Ella Van Huff, contralto, of Kansas City, Mo., visited friends in New York recently. The singer will return to her studio in the near future.

Two recent recitals of interest in Washington, D. C., were those given by the pupils of Mrs. Charlotte G. Lippett and of the Columbia Conservatory of Music.

Susan Tompkins Medrow, violinist, scored a decided success at her recent appearance as soloist with the Rochester Park Band, Theodore Dossenbach, director.

The Men's chorus of Saint John's Episcopal Church, Bridgeport, Conn., gave a benefit concert on July 25 in the Town Hall. The event was largely attended.

Vera Cameron Curtis, soprano, of the Metropolitan Opera Company, sailed on July 21 for Rotterdam on the *Noordam*. Miss Curtis is making the trip for rest and recreation.

Mme. Caroline Hudson-Alexander will give a recital in Cleveland on October 22. The soprano formerly lived in that city. She will give a New York recital on October 29.

Pupils of Edward A. Kepner presented an interesting program of piano works recently in the studio of their teacher at Harrisburg, Pa. They were capably assisted by Mary Worley, contralto.

The Euterpe Chorus of Columbus, O., gave a recent concert in the Tabernacle, Salt Lake City, Utah. The club, which is composed wholly of women, sang finely despite unfamiliar acoustical conditions.

Frederick Fleming Beale and Oliver C. Jones, pianists of Boise, Idaho, have instituted a Summer course for teachers and pupils in harmony, ear training, history, sight singing and musical appreciation.

A recent recital given in the Zion Lutheran Church of Hummelstown, Pa., by its organist, Violette E. Cassel, was enjoyed by a large audience. Mrs. William K. Bumbaugh, soprano, was the assisting artist.

Bessie Bell Collier, the Boston violinist, has recently returned from a vacation trip through New Hampshire and will spend August with her family at their Summer home in Bryant's Pond, Maine.

A discerning audience applauded the recital given by McCall Lanham, baritone, on July 24, in the American Institute of Applied Music, N. Y. William Farchild Sherman presided capably at the piano.

Attractive programs have been arranged for the Sunday evening concerts of the Woodmont (Conn.) Country Club. The Manhattan Ladies' Quartet is scheduled to appear before the club in the near future.

Pauline H. Clark, contralto, recently presented a large class of her students in a song recital at Hotel Cluny, Boston. Included on the varied and interesting program were songs by George Lowell Tracy, a Boston composer.

Sidney Drew, the actor and brother of John Drew, was married on July 25 to Lucille McVey, concert singer and recitationist, who has appeared as a Chautauqua entertainer. Mr. Drew had been a widower since last January.

Rosetta Key, soprano, sailed from Boston on July 25 to spend the remainder of the Summer and early Fall touring the British Isles. During her visit abroad, Miss Key will fill concert engagements in Wales, Liverpool and London.

Clarence Whitehill, who opens his season at the Worcester (Mass.) Music Festival in September, when he is to sing in Wolf-Ferrari's "New Life" has also been engaged by the Apollo Club of Chicago for its "Messiah" performances.

An Episcopal Church in the heart of British Guiana has been reported by Dr. William Farrabee, with the University of Pennsylvania Amazon expedition. The choir, which is composed of Indians, is said to be a remarkably fine organization.

Francis Hendriks, piano director at the Scott School of Music, Pueblo, Col., has completed a concerto, which had an informal hearing before the leading musicians of Pueblo recently, an interested auditor being Charles Wakefield Cadman.

The Kansas City (Mo.) Conservatory of Music has taken a lease on new headquarters and intends to take out corporation papers. A recital hall will be built for the accommodation of 600 pupils, and dormitories will also be constructed.

At the little Maple Grove Methodist Church, near Nashville, Mich., Close R. Palmer, a man of seventy-eight, has been leader of the choir for the last fifty-eight years. When he first began his activities Maple Grove was little more than a wilderness.

New Britain, Conn., heard its first band concert of the season on July 22. An audience of imposing dimensions gathered at Walnut Hill Park, where an excellent program was presented by the American Band, under William H. Bishop's direction.

Frank E. Doyle, of Steinert Hall, Boston, has found the plan of studio recitals with the entire program by one pupil so successful that an extended series is planned for next season. One of these will be given by Winifred Peale, soprano, of Lowell, Mass.

Arthur Hyde, the English tenor, who has sung in grand opera at Covent Garden and who has recently opened a studio in Providence, will conduct a class in opera there next season and during the year will give public performances of scenes from grand and light operas.

Mrs. T. Stringer, Nettie O'Boyle, Margaret Walsh, Ilda Fitzpatrick, Alice O'Leary, F. P. Bennett, Gertrude Stringer, Muriel Smith and Master Harry Fitzpatrick were among those who took part in an enjoyable concert recently in Gloucester Street Convent Hall, Ottawa, Can.

Rehearsals for the music festival which will be held in Seneca Park, Rochester, N. Y., on August 6, indicate that the singers are making marked progress under Oscar Garreissen's baton. The soloists will include Marie Stoddart, soprano; Nevada Van Der Veer, contralto, and George Dostal, tenor.

At the third organ recital given in Appleton Chapel, Cambridge, Mass., on July 22, Harris S. Shaw, organist and head of the music department of the Harvard College Summer School, presented an engaging program with William Gustafson, bass soloist, at the South Congregational Church of Boston, as the assisting soloist.

Mrs. Amelia Lueck Frantz, soprano, of Denver, formerly a resident of Ripon, Wis., gave a recital in the Congregational Church of the latter city on July 11. Despite sweltering weather a large audience was present. Mrs. George Dietrich, contralto, a niece, and Frederick Lueck, basso, a nephew of Mrs. Frantz, took part in the program and Eleanora Frantz was accompanist.

At a recent meeting of the Eintracht Society, Wallingford, Conn., the following officers were elected: Henry Diffeni, president; John Nild, vice-president; Anton Reyhorn, financial secretary; Adolph Seichter, corresponding secretary; Otto Schmitter, treasurer. Gustave Strohader, Albert Krumweider, William Seekamp, trustees, and Christian Seekamp, auditor.

Robert Willgrube, one time instructor in the clarinet at the Royal Conservatory in Berlin, and for twelve years a resident of Arizona, is visiting Manitowoc, Wis., where he made his home for many years, and it is possible that he may be induced to remain in that city and undertake instruction in reed instruments and as well the position of clarinet soloist in the Marine Band of Manitowoc.

The Bohemian tenor, George Dostal, made his first appearance as a soloist in the Ocean Grove, N. J., Auditorium on July 25, appearing in a concert with Maximilian Pilzer, the violinist. The United States Marine Band paid its annual visit to Ocean Grove this week. At last Monday night's concert "The Lost

WINS MME. OLITZKA'S OPERATIC SCHOLARSHIP

Katherine Dzeilska, of Chicago, Gains Honor of Being Contralto's Protégée Over Many Other Applicants

CHICAGO, July 27.—After a rigid examination Katherine Dzeilska, an orphan, nineteen years of age, born in Chicago of Polish parents, who has been making a precarious living as an employee in one of Chicago's large mercantile establishments, was selected Saturday afternoon last by Mme. Rosa Olitzka, the eminent Chicago contralto, as her musical protégée.

About a month ago Mme. Olitzka decided to celebrate her operatic and concert success during ten years in America by making possible an operatic career for some young singer whose means would not admit of a musical education. Many applicants strove for the honor and the choice finally came down to one of five. After a thorough investigation Miss Dzeilska, who has a soprano voice of good quality, was selected as the most deserving.

Among the applicants were a number whose voices had already been trained to a considerable degree and who merely wanted "the finishing touches." There were others, who, when stopped after singing but a few measures, protested, but Mme. Olitzka, who was the judge at the audition given a week ago at Powers Theater, felt herself competent to decide as to the candidates' vocal abilities after but a few tones had been heard.

Some of the aspirants came attired in expensive clothes and adorned with jewelry, and when Mme. Olitzka asked one of them why she wished to try for the scholarship the young woman replied: "My parents have money, but they don't want to spend any upon my musical education."

Mme. Olitzka has already found an apartment for Miss Dzeilska which is near her own home, and she will give the girl daily lessons for the next two weeks. Then Miss Dzeilska will go to a Summer home of a friend of Mme. Olitzka's and there rest until Fall, when Mme. Olitzka will place her with a vocal master in Chicago, for her own concert engagements for the coming season will not permit of her giving continuous lessons to her protégée.

Mme. Olitzka will be heard at Asbury Park, N. J., during the latter part of August, with Florencio Constantino and Alice Nielsen. With all her many activities, however, she will supervise her protégée's musical education with utmost care.

Rose Bryant in Berkshires

Rose Bryant, the New York contralto, has taken an attractive bungalow in the Berkshires, where she will spend the Summer preparing her recital programs for the coming season. Miss Bryant will be heard next March with the New Britain

Chord" was sung by the children's choir of a thousand voices.

Mme. Irene Pawloska, the young Montreal soprano, is in that city on a short holiday and will leave soon for New York, to rehearse for the Viennese operetta, "Sari," by Kalman, in which she will have the prima donna rôle. Mme. Pawloska, who sang *Musetta*, *Frasquita* and *Stephano* with the Montreal Opera Company, has been studying in Paris. It is her intention to return to grand opera next season.

The Schroeder Trio, composed of Mrs. Ethel Cave Cole, New York, pianist; Alwin Schroeder, first cellist of the Boston Symphony Orchestra, and Sylvain, second concertmaster of the Boston Orchestra, is giving a series of weekly musicales during August at the homes of society women in Bar Harbor, Me. Daily concerts are being given in Bar Harbor by a number of Boston Symphony players under the leadership of M. Belinski.

Henry W. Savage will operate an original method of routing his two companies in the operetta "Sari" during the coming season. While one is running in a big city the other will be appearing in adjacent territory. Thus during the run of "Sari" at the Colonial Theater in Boston the operetta will also be touring New England. When it is in Chicago it will be presented in Indiana, Illinois, Iowa and Wisconsin. The theory is that each company will help the other. It is promised that the organizations will be of uniform size and strength and of equal quality and there will be frequent interchange of members.

(Conn.) Club, making her fifteenth appearance with this organization. She will appear for the third time in Briarcliff, in September. Miss Bryant's more recent successes have been made with the Buffalo Guido Chorus, the Utica B Sharp Club and at the Yonkers, Elizabeth and Easton festivals.

CONCERT AT STONY BROOK

Criterion Male Quartet and Marie Morrissey in Interesting Program

STONY BROOK, L. I., July 24.—One of the best concerts planned in the series under the direction of Robert Gayler was given last evening when Marie Morrissey, contralto, and the Criterion Male Quartet, Messrs. Young and Rench, tenors; George Warren Reardon, baritone, and Donald Chalmers, bass, appeared.

Mme. Morrissey, whose singing has been much admired this season, gave performances of the familiar "Samson and Delilah" aria, Mascheroni's "For All Eternity," Nevin's "Rosary" and Carrie Jacobs-Bond's "Perfect Day" that won her audience's favor at once. She was obliged to add extras. In Huhn's "Invictus" and Kramer's "Allah," Mr. Reardon had a splendid opportunity to display his resonant baritone and was much applauded, as was Mr. Young for his singing of songs by Löhr and Chadwick and Mr. Chalmers for his spirited singing of Spross's "Song of Steel."

The quartet sang Buck's "Hark, the Trumpet" and "Twilight," Van de Water's "Sunset" and pieces by Protheroe and Bullard in admirable fashion.

Chicago Swedes Honor Memory of Carl Michael Bellman

CHICAGO, July 27.—The memory of Carl Michael Bellman, the Swedish poet and composer, was honored in a monster celebration given by the Swedish societies and lodges of Cook County at Forest Park. The occasion was the 174th anniversary of Bellman's birth. A concert was given by the Swedish Singing Society and a play was enacted by the Swedish Theatrical Association. George E. Q. Johnson was the guest of honor and principal speaker.

Friedrich Gernsheim Seventy-five Years Old

BERLIN, July 17.—Prof. Friedrich Gernsheim, the German composer and the practical head of the Royal Master School of Composition, celebrated his seventy-fifth birthday to-day.

Leon Sametini writes to Chicago from Naples, Italy, that his European tour has thus far been most interesting. He and Mrs. Sametini are to visit France, Germany, Holland and England before they return to Chicago, where Mr. Sametini will resume his duties as director of the violin department of the Chicago Musical College.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of *MUSICAL AMERICA* not later than Friday of the week preceding the date of publication.

Individuals

- Barstow, Vera.—Indianapolis, Ind., Jan. 27.
 Beddoe, Mabel.—Beaumaris, Ont., Aug. 6;
 Lake Rasseau, Ont., Aug. 11; Newark, N. J., Oct. 14.
 Bispham, David.—Ocean Grove, N. J., Aug. 15.
 Black, Cuyler.—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.
 Brown, Albert Edmund.—Hartford, Conn., Sept. 20; Northampton, Mass., Nov. 9; Boston, Dec. 21.
 Cooper, Jean Vincent.—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.
 Davis, Jessie.—Prides Crossing, Mass., July 31.
 De Gogorza, Emilio.—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.
 Eames, Emma.—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.
 Falk, Jules.—Symphonic Festival Concerts, Atlantic City, N. J., Aug. 23, Sept. 6 and 13.
 Ganz, Rudolph.—Worcester, Mass., Sept. 25.
 Giordano, Salvatore.—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.
 Ivins, Ann.—Toronto Festival, Oct. 23.
 Jacobs, Max.—Newport, R. I., Aug. 1-14; Deal, N. J., Aug. 25; Long Branch, N. J., Sept. 7.
 Kaiser, Marie.—Western tour, Oct. 25 to Nov. 8.
 Lee, Cordelia.—Bangor, Me., Oct. 3; Portland, Me., Oct. 7.
 Matzenauer, Margaret.—Houston, Tex., Oct. 27.
 Miller, Reed.—Round Lake, N. Y., Aug. 6, 7, 8; Winona Lake, Ind., Aug. 19.
 Nichols, Mr. and Mrs. John W.—Marshalltown, Ia., Nov. 12; Appleton, Wis., Nov. 17.
 Otis, Florence Anderson.—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.
 Pagdin, Wm. H.—Worcester Festival Sept. 24.
 Reardon, George Warren.—Stony Brook, L. I., July 26.
 Rogers, Francis.—Bar Harbor, Me., Aug. 1.
 Samaroff, Olga.—Philadelphia, Nov. 6, 7; Boston, Nov. 15; New Orleans, March 1.
 Schumann-Heink, Ernestine.—Chicago, Oct. 3; tour of the South, Feb. 1 to 15.
 Schutz, Christine.—Maine Festival, Aug. 4.
 Simmons, William.—Woodstock, N. Y., Aug. 20.
 Smith, Ethelynde.—Chicago, Nov. 15; Pocatello, Idaho, Nov. 19.
 Sundelius, Marie.—Prides Crossing, Mass., Aug. 14.
 Thompson, Edith.—Walpole, N. H., Aug. 25, 26.
 Thornburgh, Myrtle.—Ocean Grove, N. J. (Elijah), Aug. 15.
 Van Der Veer, Nevada.—Rochester, Aug. 6; Round Lake, N. Y., Aug. 7, 8; Winona Lake, Ind., Aug. 19.
 Wells, John Barnes.—Akron, O., Oct. 27.

BOSTON SOCIETY MUSICALE

Olive Kline, Soprano, and George Copeland, Pianist, in Notable Performance

BOSTON, July 25.—Mrs. Hall McAllister's annual series of "Summer musicales," given at the exclusive North Shore colony, had an auspicious opening on Friday afternoon of last week at the Summer residence of Mrs. Francis L. Higginson, Jr., in Prides Crossing. There was a very large audience, representative of society.

The program was contributed by Olive

Kline, New York soprano, and George Copeland, Boston's distinguished pianist, who gave the following program:

"Chère Nuit, Bachelet; "Romance," Debussy; "La Colomba, Schindler; "Vissi d'arte" (Tosca), Puccini, Miss Kline; Valse, Etude, Chopin; Valse, Etude, Liszt, Mr. Copeland; "Träume," Wagner; "Wohin," Schubert; "Auf dem Schiffe," "Meine Liebe ist grün," Brahms, Miss Kline; "L'Après-midi d'un Faune," Copeland-Debussy, "Minstrels," "Reflets dans l'eau," "Ondine," Debussy; Spanish Dances, El Polo, Albeniz Recurdos, Grovlez, Mr. Copeland; "Pastoral," Old English; "Sylvain," Sinding; "Down in the Forest," Ronald; "June Morning," Willeby, Miss Kline.

Miss Kline, possessing a beautiful soprano voice, was received most cordially. Her work was notable for its artistic finish. Mr. Copeland played in his characteristically compelling style. His interpretations of modern French music are revelations. The feature of the program was his own arrangement for piano of Debussy's orchestral number, "L'Après-midi d'un Faune," which was a triumph of art.

As accompanist, Louise McAllister gave important assistance. W. H. L.

PLAN FESTIVAL CIRCUIT

Northwestern Cities May Unite in Ambitious Undertaking

SALT LAKE CITY, UTAH, July 25.—Thomas Giles, of the State University, has been in correspondence with musical conductors at Seattle, Tacoma, Denver, Boise and Cheyenne, with reference to the establishment of an annual Spring festival circuit, including those cities and Salt Lake.

The idea is to attract noted Eastern soloists and orchestras to appear with local talent, the programs to consist of two operas, one oratorio and one symphony concert. The visiting orchestra will furnish the instrumental accompaniment, but most of the singing will be by home artists.

Replies indicating that the scheme is likely to be realized have been received.

To Celebrate Mendelssohn Club's Fortieth Anniversary

PHILADELPHIA, July 27.—The directors of the Mendelssohn Club are using every endeavor to make next season, the fortieth since the club's inception, a notable one. The founder of the society, Dr. W. W. Gilchrist, has been its regular conductor since its organization. His ill health made an extended rest imperative during the greater part of last season, the work of the year being concluded with Dr. Herbert J. Tily as acting conductor. Dr. Gilchrist, now much improved in health, is engaged upon an elaborate setting of the Ninetieth Psalm, composed especially for the Mendelssohn Club's fortieth anniversary.

Julia Heinrich in Musicales at Southampton, L. I.

Mr. and Mrs. Henry H. Rogers gave a musicale at Southampton, L. I., July 25, at which Julia Heinrich, of the Hamburg Opera, was the artist. She sang, among others, four songs by her father, Max Heinrich, the *liedersinger*, who acted as her accompanist. Miss Heinrich will make one appearance later at Bar Harbor, Me., and will return to Hamburg soon thereafter. She sang last Winter in ninety operatic performances in Hamburg.

Pasternack and Nicosia in Charge of Ravinia Park Music

CHICAGO, July 27.—Josef Pasternack conducted his first concert at Ravinia Park last Sunday afternoon and made a most favorable impression. He will conduct the concerts of the Chicago Symphony Orchestra during the six weeks in which opera will be given at the park. The opera season opened with "The Tales of Hoffmann" last Monday evening, Carlo Nicosia being in charge. M. R.

WAGNER CONCERT BY BENDIX ORCHESTRA

New Chicago Symphony Organization Again Demonstrates Its Worth

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, July 27, 1914.

THE Wagner program presented at the Midway Gardens last Friday evening by the National Symphony Orchestra, under Max Bendix, conductor, was one of the best of the season at this popular amusement resort.

Mr. Bendix is thoroughly versed in the Wagner scores and conducted most of the music from memory. He gave to



Alma Voedisch, Chicago Musical Manager, with Bojian and Sonjia Claussen, Daughters of Mme. Julia Claussen, of the Chicago Opera Company

the "Meistersinger" Vorspiel a well considered interpretation. The Prelude and "Liebestod" from "Tristan und Isolde" and the Funeral March from "Die Götterdämmerung," with the exception of one or two slight mishaps to the horns, were played with much technical finish. The Bacchanale from "Tannhäuser" was given in a bewildering tempo; the Prize Song from "Die Meistersinger" disclosed the fine ensemble of the violin section, and the "Ride of the Valkyries" from "Die Walküre" aroused such a storm of applause that Mr. Bendix was compelled to add an encore. The Centennial March closed the program, which again attracted a large audience.

Teresa and Placida Battaggi, the dancers, are continuing their divertissement and a corps de ballet has been added. H. A. Erlinger conducts the music for the two other divisions of the evening's music and is earning much commendation for his work.

It is not often that a man busy with the cares of the real estate business is an authority on Wagner's music dramas. It was, therefore, surprising in a talk with Charles H. Matthews, president of the National Symphony Orchestra Association and of the Midway Gardens, to find that he had spent six years in Germany studying music with the late Ernst von Schuch, that he could cite from the Wagner scores from memory almost any theme in all the music dramas of the master, that he had at his tongue's end apt critical remarks about most of the modern symphonic works and that he was conversant with all the important literature on music. He was a well known figure in musical circles in Leipzig, Dresden and Munich and had the advantage of association with men like Siegfried Wagner, von Schuch and Dr. Karl Muck.

Katherine Howard-Ward, organist; Harriet Jane MacConnell, contralto, and Joseph Wynne, accompanist, were the artists at a concert last Monday evening at Leon Mandel Assembly Hall, given under the auspices of the University of Chicago.

A lecture on Wagner's "Parsifal" was given last Saturday morning at the Ziegfeld Theater by Maurice Rosenfeld, under the auspices of the Chicago Musical College. An audience comprising many out of town teachers and students attended. The illustrations were furnished by Burton Thatcher, baritone, who sang "Amfortas' Lament" from the first act, and A. Leon Bloom, pianist, who played the Prelude and Processional.

The regular concert by students of the Chicago Musical College was given last Saturday morning and brought

forth piano, violin and vocal numbers, and several readings. Among the students who took part were Aaron Ascher, Meriwyn Parsons, Hazel Bell, E. Marie Summers, Evelyn Hopper, Peter Brown, Beatrice Wright Minturn, Imogene Reed, Frances Grigsby, Alma Alpers and Amie Laird James.

Alma Voedisch, the Chicago concert manager, sends a picture of herself, with Bojian and Sonjia Claussen, the two daughters of Mme. Julia Claussen, the eminent Swedish contralto. Miss Voedisch is on a vacation in the Northwest and writes from Seattle that Mme. Claussen is now in Sweden, resting, and will return to America early in October for her Pacific Coast tour. She will sing with the Chicago Grand Opera Company during December and January.

MAURICE ROSENFELD.

DETROIT SCHOOL FAILS

Michigan Conservatory of Music Files Petition in Bankruptcy

DETROIT, July 27.—Frederic L. Abel, director of the Michigan Conservatory of Music, has filed a petition in bankruptcy in the federal court on behalf of the board of trustees of the institution. Liabilities are given as \$4,399.85 and assets as \$2,892.47. Most of the creditors listed are teachers and pupils of the conservatory.

The Michigan Conservatory of Music was founded about twelve years ago in the old Bagley home, at Washington Boulevard and Grand Circus Park, by Alberto Jonas, the concert pianist and teacher, who came to Detroit from the University School of Music, in Ann Arbor. Mr. Abel was associated with Mr. Jonas as business secretary, and upon the departure from America for Europe of Mr. Jonas Mr. Abel secured control of the institution.

A new conservatory will be opened in the Fall by former members of the faculty of the Michigan Conservatory.

It is said that Mr. and Mrs. Abel will devote themselves in future to private studio work with cello and violin.

Boyle-Van Hulsteyn Recital at Peabody Institute

BALTIMORE, July 27.—The students of the Peabody Conservatory of Music and the Johns Hopkins University Summer schools of Baltimore, were afforded a genuine musical treat on Friday evening, when George F. Boyle, pianist, and J. C. Van Hulsteyn, violinist, gave a joint recital in the large concert hall of the Peabody Institute. The recital was the second of a series of weekly concerts and lectures planned for the Summer session of the two schools, which are co-operating this season as in the two previous years. Both Mr. Boyle and Mr. Van Hulsteyn received a most enthusiastic welcome and at the close of the program were given applause that brought them to the footlights many times, and ceased only after each had given an encore. Mr. Boyle played two of his most recent compositions, "Evening" and "Spring Breeze," the latter receiving such a hearty welcome that he was compelled to repeat it. Mr. Van Hulsteyn is a violinist of exceptional ability. His performance of the Tartini Sonata was especially noteworthy.

Thinks "Star Spangled Banner" Should Be Rewritten

The Rev. George D. Hadley, rector of St. John's Episcopal Church, Jersey City, N. J., thinks that "The Star Spangled Banner" ought to be rewritten, and that making a revision of it would be a good way to celebrate the centenary of the national anthem this year. He declares that only the first and last stanzas are really worth knowing and that they are inappropriate for a national anthem. "More people will learn the words," says Mr. Hadley, "when those words mean more to the Americans of to-day."

Atlantic City Success for Jules Falk

ATLANTIC CITY, N. J., July 28.—Jules Falk, the violinist, scored a decided success at the last Sunday evening Steel Pier concert. Approximately 4,500 persons heard the artist and recalled him repeatedly. Mr. Falk responded to the applause with the violin arrangement of the Sextet from "Lucia."

Two girl composers, one six and the other sixteen, have acquired some prominence in London this Summer. The former, Doris Irene Smith, has written a waltz which has been played in the music halls, and the latter, Mildred Langley, a pianist, has composed two études and a berceuse which Queen Alexandra is said to have pronounced beautiful.

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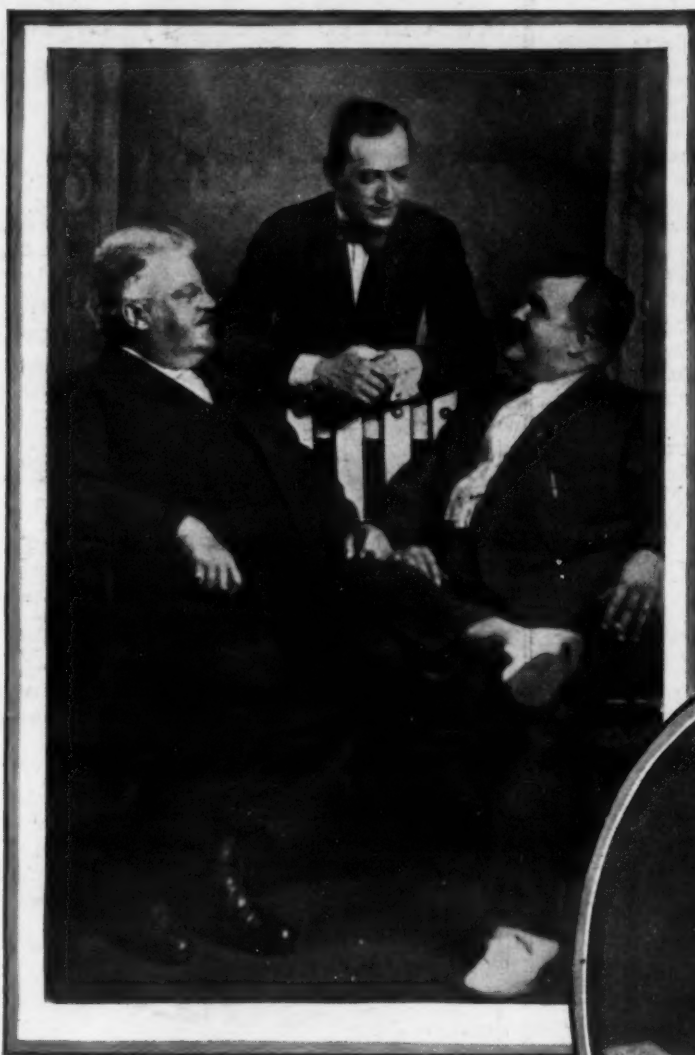
MUSICAL CONDUCTORS OF LIGHT OPERA JOIN IN MOVEMENT FOR ARTISTIC UPLIFT

New Organization Meets to Discuss Problems of the Profession and to Raise Musical Standards of Theatrical Productions

THE layman has little conception of the amount of energy expended by the light opera conductor. It is generally believed that the latter waves a stick and enjoys the sinecure which fortune has thrust upon him. Few, indeed among the audience, realize that this man is, in the vast majority of cases, a trained musician who spends hours rehearsing his men and whipping the chorus into presentable shape. The latter task is a formidable one in itself.

To attend a meeting of the Associated Musical Conductors of America would enlighten the most misinformed. This organization had its inception several years ago at the time of the rupture between the theatrical managers and musicians. Since then it has grown steadily, having at the present time a membership of about 125. The society's first home was in the New York Theater, but it speedily outgrew these quarters. The conductors now gather in the White Rats Building, where they have several spacious and tastefully furnished rooms.

A majority of the best known musical directors in this country are members of the organization. They have organized to know one another personally and to discuss the problems which come up in their profession, as well as to discuss ways and means of elevating the musical standards of their respective productions. Inasmuch as the authority of the average light opera director is considerably curtailed, it will be readily realized that the problem of setting a high standard and keeping to it is often found to be a trying one. While traveling, operettas are frequently given with an orchestra of diminutive dimensions. To achieve artistic results under such circumstances is one of the conductor's tasks. Moreover, managers often disregard musical fitness when engaging members for the chorus.



Above: From left to right: John Lund, Oscar Radin (President), and Anton Heindl, board of trustees, Associated Musical Conductors of America. In Oval: John Lund (above) and Dr. Karl Muck, a Souvenir of Student Days in Leipzig (1880)

The serious manner in which these conductors regard their profession was reflected at one of their meetings which a MUSICAL AMERICA man attended. They are striving to make their position command more respect in the eyes of man-

agers and public alike. It is of prime importance that the manager should defer to his conductor's wishes in musical matters, and hardly less necessary that the public should respect him. The Associated Musical Conductors of America bid fair to bring about such conditions eventually. Its alert president, Oscar Radin, is shown in the accompanying photograph, standing between John Lund and Anton Heindl, of the board of trustees. The small picture portrays Mr. Lund and Dr. Karl Muck at the Leipsic Conservatory in 1880, the time of their graduation from that in-



stitution. Dr. Muck is seated at the piano, and before him is a copy of a sonata by his colleague, Mr. Lund. Both musicians were about nineteen years of age at the time that this picture was taken.

OPERA SEATS AT \$1.25 A CENTURY INNOVATION

New Rate Established for Orchestra Circle Built in Space Formerly Occupied by Boxes

The directors and managers of the Century Opera Company have decided upon a new departure in making the price \$1.25 each for all seats in the new orchestra circle in the Century Opera House, though the seats in the orchestra will remain at \$2 and \$1.50. The odd price of \$1.25 is not quoted in any other theater in the United States so far as known.

In announcing this innovation Mr. Aborn said: "The new orchestra circle will be more than twice the size of the old one, and that it will be one of the most desirable locations is evident from the fact that it includes the space formerly occupied by the boxes, in which were the highest priced seats in the house. Most people attending opera come in couples, and two choice seats for \$2.50 ought to be an attractive price."

"This change is the result of the constantly growing demand for the cheaper seats at the Century. When this demand grew to large proportions last season the directors decided to have the Century auditorium remodeled at a cost of about \$150,000 in order to increase the seating capacity from 2,100 to 3,100. The thousand additional seats were to be added to the sections in which the prices at night and Saturday matinee performances ranged from twenty-five cents to \$1.50.

"Since then the progress of the subscription list has indicated that the supply of moderate priced seats contemplated would not equal the demand next season. Under the rearranged schedule there will be twelve rows of \$2 seats and five rows of seats at \$1.50 in the orchestra, and more than 300 at \$1.25 in the orchestra circle. The prices in the foyer circle and two balconies will remain as formerly, ranging from a quarter to \$1.50. This applies to week nights and Saturday matinees. For the popular price Thursday matinees and Sunday night concerts the prices will remain twenty-five cents to \$1 as heretofore."

Oscar Seagle Due in October

Oscar Seagle, the baritone, will arrive here from Europe in October and will begin his concert tour in Texas. As Mr. Seagle resided for some time in the South, he has many admirers in that section. The baritone's New York recital is scheduled for Thursday afternoon, November 12, in Carnegie Hall. His tour will again be under the management of Loudon Charlton.

Borwick with Damrosch Orchestra

Leonard Borwick has been engaged for two concerts with the New York Symphony Orchestra, the first in January and for a pair in the early part of March.

Friedrich Gernsheim, the Berlin composer, has completed a cello sonata, which is to be introduced next Winter.

Four new works by English composers will be produced at the Worcester (England) Festival in September.

Pasquale Amato was one of the recent concert stars at Ostende.

ST. LOUIS ASSURED OF OPERA SEASON

San Carlo Company to Play Two-Weeks' Engagement There in November

ST. LOUIS, July 25.—Experience has been a good teacher for the St. Louis Grand Opera Committee and advantage has been taken of this in its calculations for the future. Tired of giving opera for the classes and not for the masses, the committee has hit upon a scheme which undoubtedly will solve the problem, at least for the time being, of presenting opera here under the most favorable conditions.

The committee announces that it has arranged for a series of sixteen performances at the Odeon, covering a period of two weeks beginning November 9 next, by the San Carlo Grand Opera Company, under the direction of Fortune Gallo. Director Gallo came here last year during holy week with a small company of artists, many of them superior to those in larger companies but comparatively unknown here, and did so well that the engagement for next season was the result.

In addition to a strong array of talent already engaged, special arrangements will be made for "guest" performances by artists of larger reputations, and already a willingness to co-operate in this fashion has been secured from two famous artists, Florencio Constantino and Mme. Gerville-Réache, the French contralto. The orchestra and chorus will have double the numerical strength of last season.

Mr. Gallo was associated for years with Maestro Lombardi. He has not engaged all his artists but a partial list includes Giuseppe Angelini, conductor; Angelo Antola, baritone; Mme. Edvige Vaccari, coloratura soprano, who sang for two seasons in the City of Mexico; Mme. Ester Adaberto, who sang with the Metropolitan; Salvatore Sciarretti, also a member of that company about three seasons ago; Alessandro Modesti, baritone, and Mme. Modesti, mezzo-soprano. The repertory will be selected from "Cavalleria Rusticana," "La Sonnambula," "Lohengrin," "Faust," "Madama Butterfly," "Tosca," "La Bohème," "La Gioconda," "Pagliacci," "Thaïs," "Lucia," "Barbe-Blanche," "Carmen," "Il Trovatore," "Rigoletto," "Aida," "Traviata" and "Masked Ball."

The committee has arranged a scale of prices from fifty cents to \$2.50 and already a canvass is being made for subscriptions.

Past seasons have seen a great many soloists with the concert band at Forest Park Highlands, under the direction of Mr. Cavallo, but never until now have the audiences had the opportunity of hearing a grand opera soloist with this band. During the last week great crowds have been listening to Milo Picco, the Italian opera baritone. His selections have included the Toreador Song from "Carmen," an aria from "Thaïs" and many other familiar operatic numbers. After each number he has been acclaimed with enthusiasm and has been very gracious in giving encores. Director Cavallo has always had the reputation of giving his soloists an excellent accompaniment and this week has upheld his standard faithfully. H. W. C.

Giordano's "Madame Sans-Gêne" will be given in Rome and Turin after the Metropolitan premiere next season.

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